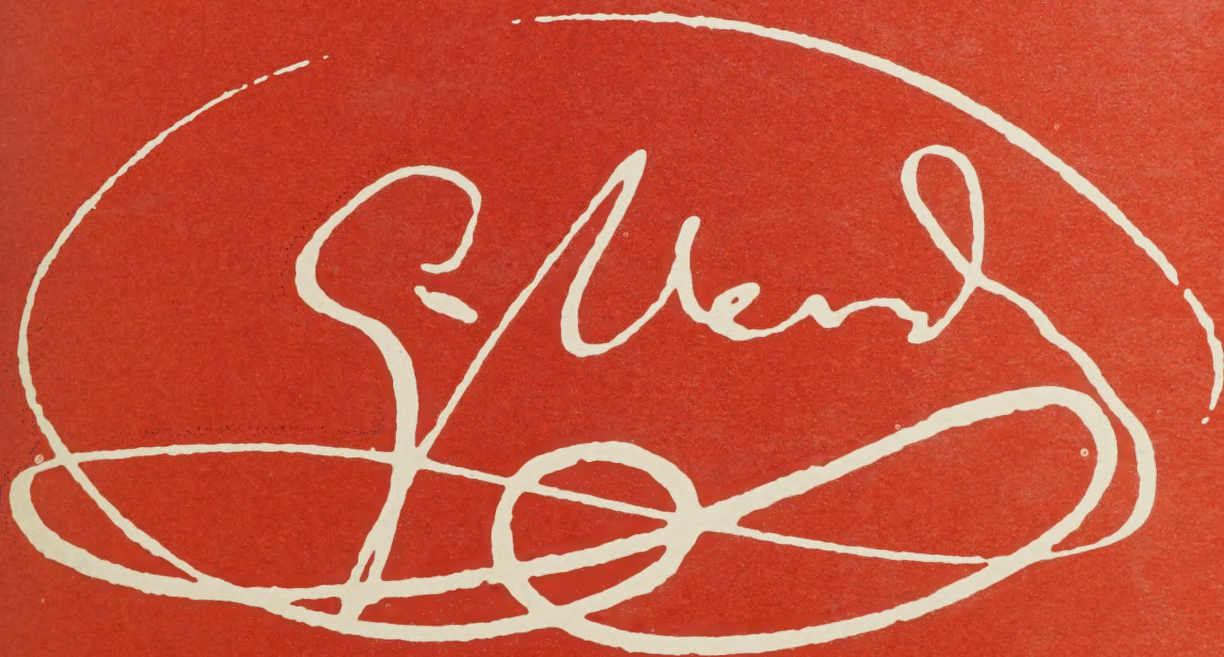


Giuseppe Verdi
Nabucodonosor

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OPERA VOCAL SCORE SERIES



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BASED
ON THE CRITICAL EDITION

The University of Chicago Press

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GIUSEPPE VERDI

NABUCODONOSOR

Dramma lirico in four parts by
Temistocle Solera

First performance:
Milan, Teatro alla Scala, 9 march 1842

English version by
Andrew Porter

Reduction for voice and piano
based on the critical edition of the orchestral score
published by The University of Chicago Press and Casa Ricordi
edited by
Roger Parker

The University of Chicago Press
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Nabucodonosor

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INSTRUMENTS OF THE ORCHESTRA

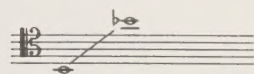
Piccolo
2 Flutes
2 Oboes
English Horn
2 Bassoons
4 Horns
2 Trumpets
3 Trombones
Cimbasso
2 Harps
Timpani
Cassa
Snare Drum
Triangle
Banda
Strings

CHARACTERS

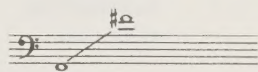
NABUCODONOSOR, King of Babylon. *Baritone*



ISMAELE, nephew of Sedecia, King of Jerusalem. *Tenor*



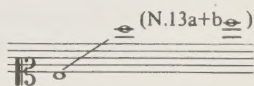
ZACCARIA, High Priest of the Hebrews. *Bass*



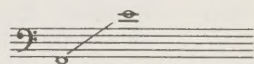
ABIGAILLE, slave, believed Nabucodonosor's eldest daughter. *Soprano*



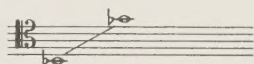
FENENA, Nabucodonosor's daughter. *Mezzo-soprano*



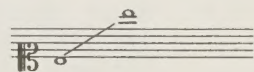
THE HIGH PRIEST of Baal. *Bass*



ABDALLO, elderly officer of the King of Babylon. *Tenor*



ANNA, Zaccaria's sister. *Soprano*



Babylonian Soldiers – Hebrew Soldiers – Levites Hebrew Virgins – Babylonian Women Magi – Lords of the Kingdom of Babylon – Populace, etc.	}	Chorus
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Part One takes place in Jerusalem; the other Parts in Babylon

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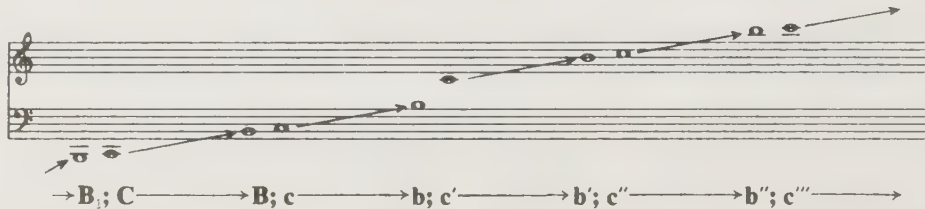
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ABBREVIATIONS

Abd	Abdallo	Ott	Piccolo
Abi	Abigaille	pl. no.	plate number
B.	Chorus, Basses	r	recto
Cb	Double bass(es)	Sac.	The High Priest of Baal
Cimb	Cimbasso	T.	Chorus, Tenors
Cl	Clarinet(s)	Tamb	Snare Drum
Cor	Horn(s)	Timp	Timpani
Cor Ing	English Horn	Tr	Trumpet(s)
D.	Chorus, Women	Trg	Triangle
f., ff.	folio, folios	Trn	Trombone(s)
Fen	Fenena	V	Verdi
Fg	Bassoon(s)	v	verso
Fl	Flute(s)	Vc	Violoncello(s)
Ism	Ismale	Vl	Violin(s)
N., NN.	number(s) in the opera	Vle	Viola(s)
Nab	Nabucco	WGV	The Works of Giuseppe Verdi
Ob	Oboe(s)	Zac.	Zaccaria
Orch	Orchestra		

Musical notes are cited according to the following system:



Unless otherwise indicated, notes cited are sounding pitches for transposing instruments. Piccolo and double bass are cited at their written pitch.

PRINCIPAL SOURCES

Autograph Manuscripts

- A** Autograph Full Score: Milan, Archivio di Casa Ricordi
Aa Autograph choral arrangements of “Va pensiero” and “Immenso Jeovha”: Milan, Museo teatrale alla Scala (Collezione Casati, Ms. Mus 205)

Manuscript Copies

- B-Bc** Brussels, Conservatoire Royal de Musique, 1994 obl.

Manuscript Parts

- I-Vfen** Manuscript parts for the Romanza Fenena (N. 13b): Venice, Archivio del Teatro La Fenice

Printed Musical Sources: Orchestral Score

- RI** Ricordi (pl. no. 99590 and 128083)

Vocal Score

- pvRI** Ricordi, First Edition (1842)

Libretto

- MI⁴²** Printed libretto: Milan 1842, First Edition

TRANSLATOR'S NOTE

Verdi had some hard words to say about the quality of the translations his operas suffered; but the composer who set words so vividly, and set such store on words vividly uttered, also valued performances in a language “understood of the people.” In translations of his operas that passed under his scrutiny, he countenanced occasional small adjustments of his precise note values, to obtain effective and natural declamation of the foreign language. In this English version of *Nabucco* I have striven to avoid changes; but, in just a few places, sense, sound, or both seemed to make them imperative. Since I did not wish to disturb or confuse the vocal lines of a critical edition designed to represent as closely as possible what the composer wrote with any further little added notes, ties, broken or extended beams (such as are common in most bilingual vocal scores), I have left it to the underlay of the English words to indicate where a few tiny adjustments – in the interest of *parole* more *sceniche* – are proposed.

Nabucco reached the British stage “de-Biblicized,” as *Nino* (Her Majesty’s, 1846) and as *Anato* (Covent Garden, 1848). *Nabucco* itself arrived only in 1952, played by the Welsh National Opera in a production that held the Cardiff stage, and toured to many British stages, for many seasons; *Nabucco* became the company’s “signature piece.” I recall it here because it was sung in an English translation by Norman Tucker and Tom Hammond (later published by Ricordi) a few phrases of which proved unforgettable when, in 1979, for Emerson Buckley and the Miami Opera, I first embarked on this English version. Gratefully, and with permission, I borrowed a word here and there, just a phrase or two, from the Tucker-Hammond translation. Some of them disappeared when Roger Parker and Philip Gossett suggested helpful alternatives that bound the English words ever more closely to the composer’s precise musical declamation.

Andrew Porter

PREFACE

The Works of Giuseppe Verdi (WGV), a joint publication of The University of Chicago Press and Casa Ricordi, is an edition of the music of Verdi both rigorously faithful to authentic sources and suitable for performance. It is divided into six series:

- I. Operas
- II. Songs
- III. Sacred Music
- IV. Cantatas and Hymns
- V. Chamber Music
- VI. Juvenilia

When works exist in two distinct versions (*I Lombardi / Jérusalem*, *Simon Boccanegra*, etc.), each is published separately. Less extensive revisions are accommodated in appendices. The main text reflects the definitive state of a work, not necessarily its final state. Should more of Verdi's musical sketches become available, they will be published in a separate series.

The music reflects a principal source, almost always the composer's autograph manuscript. Additions to it from other sources in Verdi's hand are placed in pointed brackets: < >. Other additions are differentiated typographically:

1. In italics: dynamics (*f*, *p*, *cresc.*, *dim.*); trills (*tr*); missing words or syllables in the vocal lines; tempo markings (*Andante*); metronome markings ($\text{♩} = 88$), etc.

2. In broken lines: slurs or partial slurs; crescendo and decrescendo hairpins or partial hairpins.

3. In smaller symbols: pitches; staccati; accents; fermatas. (Symbols that replace other symbols, e.g., > for ^ or ♯ for ♭, are printed full size. The replaced symbol is given in a footnote.)

Additions that extend symbols actually present in the principal source are not bracketed. Those derived from qualified secondary sources (a manuscript copy, the first edition of the vocal score, performing materials) are placed in parentheses: (). The source of such additions is specified in the Critical Notes. When an entire class of additions (e.g., metronome markings) is derived from a sec-

ondary source, this is stated in the introduction and not repeated each time in the Critical Notes. Finally, additions deemed essential by the editor but not found in the sources are placed in square brackets: []. Exceptionally, stage directions derived from the principal source for the libretto (usually the first printed edition) are given in roman type and placed in parentheses.

Vocal lines employ only treble, tenorized treble, and bass clefs. The original clefs, together with the range of each part, are specified in the list of characters.

The principal musical source is also considered to be the principal source for the literary text of an opera. A complete collation is made with principal sources for the libretto. Verdi's text is usually favored over the text of the libretto. Verdi's incomplete punctuation is supplemented from sources for the libretto. Manipulations of the punctuation are noted in the Critical Notes only when they are significant. Normally Verdi's spelling is preserved when it reflects a historically correct alternative to the libretto or to modern practice. The division of words into syllables, on the other hand, is modernized: even when the composer divides the syllables, he does so inconsistently. Singers are expected to place consonants in an appropriate fashion. Punctuation is omitted at the close of stage directions.

Solo vocal lines for the most part follow precisely the principal source. Singers will find in the critical edition all the evidence they need to develop a personal interpretation of a role. Serious inconsistencies in orchestral and choral parts or in larger ensembles, on the other hand, are not allowed to stand. In this vocal score, the piano accompaniment does not generally employ broken lines for editorially added slurs, nor does it use smaller staccati or accents. **WGV** seeks musically acceptable readings as close as possible to the principal source. All deviations from that source are noted: the most significant ones in footnotes, others only in the Critical Notes.

This vocal score contains a selection of the Critical Notes taken from the Critical Commentary published with the full score: particularly, those of direct importance to the singer.

INTRODUCTION*

1. The History

Before examining in detail the complex genesis and exodus of *Nabucco*, a preliminary word about the title of the opera is in order. Both Verdi's autograph score and the first printed edition of the libretto carry the title *Nabucodonosor*. Clearly, in all "formal" contexts – the title page, the spine, etc. – this critical edition must follow Verdi's and Solera's original notation. On the other hand, the shortened title very soon became standard, and was habitually used by Verdi in later life. It would in the context be pedantic to continue doggedly with the long title on every occasion, and the edition embraces *Nabucco* willingly.

Nabucco was first performed at the Teatro alla Scala, Milan, on 9 March 1842. It was Verdi's third opera and the first of many triumphant successes. Unfortunately, the period during which the opera was written is one of the least documented of his career. What is more, two basic sources, necessarily used by all who wish to discuss the genesis of the opera, date from a period long after the event, and are in part contradictory. The first of these comes from the chapter devoted to Verdi in Michele Lessona's *Volere è potere* (Florence, 1869), an account that the composer himself admitted having told to Lessona, and which he regarded as accurate.¹ The second is the so-called Autobiographical Sketch, supposedly dictated by Verdi to Giulio Ricordi on 19 October 1879. This was included as an appendix to the sixth chapter of an Italian version of Arthur Pougin's "anecdotal biography" of Verdi, originally published serially in *Le Ménestrel* in French, then released in Italian with additional material by "Folchetto" (Jacopo Caponi).² This account

again had Verdi's explicit approval – he even read the proofs and corrected several mistakes – but, in spite of this, it has been proved startlingly inaccurate in other respects, and can hardly be taken on faith.³ In such an atmosphere, it is as well to tread carefully; to distinguish between contemporary documents and after-the-event accounts; constantly to ponder the relative merits of conflicting sources.⁴

Toward *Nabucco*

We must begin the story some eighteen months before the premiere of *Nabucco*, at a time shortly after the first performances of Verdi's first opera, *Oberto, conte di San Bonifacio* (La Scala, 17 November 1839). According to the Autobiographical Sketch:

Merelli then made me an offer that was munificent for those times: he offered me, that is, a contract for three operas to be written at eight-month intervals, to be performed at La Scala or at the Vienna theater, of which he was also the impresario. In return he would pay me 4000 Austrian lire per opera, sharing equally the profit from the sale of the vocal scores. I accepted the contract at once. A little later, as Merelli was leaving for Vienna, he gave the poet Rossi the assignment of supplying me with the libretto, which was *Il proscritto*; however, I was not completely satisfied with it, and I had not even begun to set it to music, when Merelli returned to Milan in the first months of 1840 and told me that for the autumn he absolutely needed an opera buffa, in order to balance his repertory: he would seek out a libretto for me immediately, and then later I would set *Il proscritto*.

This is virtually the only information we have: the first nine months of 1840 are a shadowy period in Verdi's life, one presumes taken up mostly by the composing of *Un giorno di regno*, the opera buffa mentioned above, and by a revival of *Oberto* after the new opera had failed disastrously on its first night. It was a grim period for Verdi: as well as the failure of *Un giorno di regno*, his first wife, Margherita Barezzi, died

* This introduction is an abbreviated version of the introduction to the orchestral score of *Nabucodonosor* (Chicago-Milan, 1987), Series I, vol. 3 of *The Works of Giuseppe Verdi*.

1. Quotations here are from the "edizione stereotipa" (Florence, 1919), in which the relevant passage occurs on pp. 294-98. For evidence of Verdi's approval, see his letter of 7 March 1874 to Opprandino Arrivabene, in Annibale Alberti, *Verdi intimo. Carteggio di Giuseppe Verdi con il conte Opprandino Arrivabene (1861-1886)* (Verona, 1931), p. 174.

2. *Giuseppe Verdi. Vita aneddotica* (Milan, 1881), pp. 40-46. Quotations in this introduction are taken from the annotated version of the Autobiographical Sketch given in Aldo Oberdorfer, *Giuseppe Verdi: Autobiografia dalle lettere*, nuova edizione rivista da Marcello Conati (Milan, 1981), pp. 105-15; the English translation, with certain modifications, comes from William Weaver, *Verdi. A Documentary Study* (London, n.d.), pp. 11-14.

3. See Frank Walker, *The Man Verdi* (London, 1962; repr. Chicago, 1982), p. 3, for Verdi's involvement in the publication. Walker points out many of the account's inaccuracies in the first chapter of his book (pp. 1-37).

4. Much of this has already been done by past commentators. See in particular Pierluigi Petrobelli, "Nabucco," in *Conferenze 1966-1967* (Associazione Amici della Scala, Milan), pp. 17-47; Adriano Cavicchi, "Verdi e Solera: Considerazioni sulla collaborazione per *Nabucco*," in *Atti del I° congresso internazionale di studi verdiani* (Parma, 1969), pp. 44-58; Julian Budden, *The Operas of Verdi*, vol. 1 (London, 1973), pp. 91-96; and David R. B. Kimbell, *Verdi in the Age of Italian Romanticism* (Cambridge, 1981), pp. 101-9.

on 18 June 1840. But, according to the Autobiographical Sketch, the failure of *Un giorno di regno* did not damage Merelli's faith in Verdi, even when the composer threatened to renounce operatic composition.

At this period, another composer crosses Verdi's path: the young Prussian Otto Nicolai, whose activities are crucial to the chronology of *Nabucco*. Merelli expected Nicolai to write a new opera for the 1840-41 Carnival season at La Scala, and we learn from Nicolai's *Tagebücher* (27 September 1840) that he planned to travel the next day to Milan in order to make arrangements about the libretto.⁵ In a later entry of the *Tagebücher* (4 April 1841), Nicolai tells us of the outcome of his journey: Merelli offered him *Il pros critto*. In some way or another, Verdi's right to the libretto seems to have been ceded: perhaps, as Verdi states in the Autobiographical Sketch, he really intended never to compose again after the failure of *Un giorno di regno*. Whatever the case, Nicolai did not like the new libretto and refused to set it. Merelli then made a counter proposal, that he would have Temistocle Solera write a new drama for Nicolai, entitled *Il Nabucodonosor* [sic]. This having been decided, Nicolai hastened back to Bologna, where he was staying with his new fiancée, the soprano Erminia Frezzolini.⁶

Matters moved along fairly swiftly. A few months later, on 26 November 1840, Nicolai was back in Milan for a few days, on his way to Genoa.⁷ Although he does not state what happened on this visit, we can guess that the new *Nabucodonosor* was involved, because on 28 November Merelli filed a request at the Direzione Generale della Polizia for permission to produce *Nabucodonosor* in the next Carnival season.⁸ Then Nicolai's fortunes plunged dramatically. After the first three performances of his Genoese opera, *Gildippe ed Odoardo*, he moved to Milan to begin work on his Milanese commission. But, the *Tagebücher* informs us dolefully, *Nabucodonosor* had to be abandoned, Nicolai becoming convinced that "a perpetual rage, shedding of blood, cursing, beating, and murdering was no subject for me." What is more, Erminia Frezzolini (who was to be the prima donna of his new opera) had for some

reason turned against him. He felt in the deepest of deep waters: "Ich selbst war höchst krank physisch und moralisch." Merelli was inflexible, however, and insisted that the composer fulfill his commitment to La Scala. Reluctantly, Nicolai again took up *Il pros critto*. He began composing on 4 January, less than six weeks before the opera was due on stage.⁹

What of Verdi during this period? After the (not very successful) revival of *Oberto* in October, he seems to have taken on a bachelor existence in earnest. On 9 November, he sent all his family furniture to his father-in-law Antonio Barezzi, itemizing the pieces with a doleful pedantry that, even at this distance of time, many will find touching.¹⁰ But, soon afterwards, he was professionally engaged with a further revival of *Oberto* for the Carnival season at Genoa. Verdi attended, adding two new pieces for the changed conditions. The *Gazzetta privilegiata di Milano*, which made a daily list of notable people who were leaving and arriving in Milan, informs us that Verdi left for Genoa on 13 December 1840. He was not back until about 20 January.¹¹

The timing is crucial because it is during this period that, according to both the Autobiographical Sketch and Lessona, he was offered the *Nabucco* libretto by Merelli. The Autobiographical Sketch describes the event as follows:

[...] one winter evening, coming out of the Galleria De Cristoforis, I run into Merelli, who was going to the theater. It was snowing in broad flakes, and taking me by arm he invites me to accompany him to the backstage of La Scala. Along the way we chat, and he tells me he is in an awkward position about the new opera he must put on: he had given the assignment to Nicolai, but the latter was not satisfied with the libretto.

"Imagine!" Merelli says, "A libretto by Solera, stupendous!... Magnificent!... Extraordinary!... Effective, grandiose dramatic situations: beautiful verses!... But that stubborn composer will not hear of it and declares it is an impossible libretto!... I am at a loss to find him another promptly."

"I will save you the trouble," I add. "Did you not have *Il pros critto* written for me? I have not written a note of it: I put it at your disposal."

"Oh! bravo... That is really good luck."

Saying this, we reach the theater. Merelli calls Bassi, the poet, stage-director, call boy, librarian, etc., etc., and tells him to look at once in the archive to see if he can find a copy of *Il pros critto*: the copy is there. But at the same time Merelli picks up another manuscript and, showing it to me, exclaims:

"Look, here is Solera's libretto! Such a beautiful subject, and to refuse it!... Take it... Read it."

5. See Wilhelm Altmann, *Otto Nicolais Tagebücher* (Regensburg, 1937), p. 207. The first attempt to deal extensively with the Nicolai material in connection with the genesis of *Nabucco* is Luke Jensen's "The Early Publication History of *Oberto*: An Eye Toward *Nabucco*," in *Verdi Newsletter* 13 (1985): 6-20.

6. *Tagebücher*, pp. 208-9.

7. Wilhelm Altmann, *Otto Nicolai: Briefe an seinen Vater* (Regensburg, 1924), p. 258.

8. Biblioteca Trivulziana (Milan), Spettacoli Pubblici, Cart. 19/6.

9. *Tagebücher*, p. 211.

10. Carlo Gatti, *Verdi*, 2 vols. (Milan, 1931), 1:176.

11. On that day he wrote a letter to Lorenzo Molossi from Milan; see Franco Abbiati, *Giuseppe Verdi*, 4 vols. (Milan, 1959), 1:368.

"What the devil am I to do with it?... No, no, I have no desire to read librettos."

"Oh, it won't do you any harm!... Read it and then bring it back to me." And he hands me the manuscript: it was a thick script in big letters, as was the custom then. I roll it up and, saying good evening to Merelli, I go off to my house.

Along the way I feel a kind of vague uneasiness upon me, a supreme sadness, an anguish which swells the heart!... I go home and with an almost violent gesture throw the manuscript on the table, stopping erect in front of it. Falling on the table, the sheaf opens on its own; without knowing how, my eyes stare at the page that lay before me, and this verse appears to me:

"Va, pensiero, sull'ali dorate."

I glance over the following verses and I receive a deep impression from them, especially since they are almost a paraphrase of the Bible, which I always found pleasure in reading.

I read a passage, I read two: then, steadfast in my intention of not composing, I make an effort of will and force myself to close the script, and I go off to bed!... No good... *Nabucco* was trotting about in my head!... Sleep would not come: I get up and read the libretto, not once, but two, three times, so often that in the morning you could say that I know Solera's entire libretto by heart.

All the same I do not feel like going back on my decision, and during the day I return to the theater and give the manuscript back to Merelli.

"Beautiful, eh?..." he says to me.

"Very beautiful."

"Eh!... Then set it to music!..."

"Not on your life... I won't hear of it."

"Set it to music, set it to music!..."

And, saying this, he takes the libretto and jams it into the pocket of my overcoat, grabs me by the shoulders, and not only shoves me out of his office, but shuts the door in my face and turns the key.

What to do?

I return home with *Nabucco* in my pocket: one day a verse, one day another, one time a note, another a phrase... little by little the opera was composed.

The account is hardly to be taken at face value: all those coincidences would strain a Russian nineteenth-century three-decker novel, let alone a brief "factual" account. The miraculous appearance of "Va pensiero" merely sets a seal on the fairy-tale atmosphere. But the clear fictional element does not of course mean that everything is false. We can, though, disprove at least one point that all other commentators have taken on trust: Verdi cannot have given up *Il pros critto* at this meeting with Merelli. As we know from Nicolai's *Tagebücher*, Nicolai had been offered (and had refused) *Il pros critto* in late September 1840. However, it is true that the libretto of *Nabucco* became free because Nicolai had turned it down; it is easy to understand how Verdi would in later life remember the exchange as a straight swap.

It will be convenient immediately to juxtapose the Autobiographical Sketch with Michele Les-

sona's account, which is largely similar, but which differs in a few important respects:

He did nothing else from October 1840 to January 1841. One evening of the latter month and year, while snow was falling in broad flakes, coming out of the Galleria De Cristoforis he bumped into Merelli, who, taking him by the arm and dragging him toward La Scala, told him of a serious problem he (Merelli) had because Maestro Nicolai, who had to compose an opera for him, had refused to accept a libretto written by Solera and entitled *Nabucco*.

"But (replied Verdi) I can help you out this minute. Don't you remember that you left me a libretto by Rossi, *Il pros critto*? Give it to Nicolai in exchange for *Nabucco*."

Merelli thanked Verdi for the offer, and asked him to come along to the theater, to see if they could actually find there the manuscript of *Il pros critto*.

The libretto was unearthed, and Merelli slipped into a pocket of Verdi's ample coat the manuscript of *Nabucco*, saying to him:

"Look it over."

Reaching his home late, and lighting the lamp, Verdi carelessly opened the manuscript, and his eyes fell on the third-act chorus of the Hebrew slaves:

"Va, pensiero, sull'ali dorate."

He immediately heard the Biblical lines *Super flumina Babylonis*, threw the manuscript aside, went to bed; but he did not sleep the whole night, thinking again and again of that chorus.

The morning after he read the entire drama and, raising his mind above the verses and the libretto, he saw, as an avid reader of the Bible, the grandiosity of the concept. This notwithstanding, the same day he took the manuscript back to Merelli.

He didn't know how he could force himself once more to musical composition. He checked himself, as a lover checks himself from getting annoyed with his lady.

"Well then?" Merelli asked him.

"Perfectly fitted to music," he replied, "a magnificent plot."

"Go to it, then, and let's think about it."

Verdi hesitated and did not want to, but the good impresario suddenly got up, forcibly put the manuscript back in Verdi's pocket, put his hands on his shoulders and, pushing him out with gentle force, closed the door.

The young maestro returned home with his drama, but he threw it into a corner without a further glance, and for another five months carried on with his reading of bad novels.

Then one fine day, at the end of May, he found himself with that blessed drama again in his hands: he reread the final scene, the death of Abigail (the one which was later cut), sat down almost mechanically at the piano, that piano which had stood silent for so long, and composed that scene.

The ice was broken.

As one who emerges from a dark, suffocating prison to breathe the pure air of the fields, so Verdi once again found himself in his beloved atmosphere. In three months from that time, *Nabucco* was composed, finished, precisely as it today.

The account is, of course, largely the same, and we quote it in full only to demonstrate the creative “retouching” that went on from one version to the other. On the positive side, the specific time given in Lessona’s account corresponds to existing information: January is precisely when we would expect the conversation between Merelli and Verdi to take place; we know that Nicolai did not reject the *Nabucco* libretto until the beginning of that month. Presumably the meeting occurred sometime after Verdi’s return from Genoa around 20 January. But there is one serious contradiction: in the Autobiographical Sketch Verdi begins to compose immediately after the January meeting, albeit at a slow rate; in Lessona he lets the libretto lie fallow for five months, not beginning its composition until the end of May. Which of these are we to believe?

Unfortunately there can be no clear answer. Only three Verdi letters seem to survive from the period after his return from Genoa. The first is dated 20 January, and concerns a possible revival of *Oberto* in Parma.¹² The other two, both addressed to Giuseppe Demaldé in Busseto, furnish the only evidence of Verdi’s activities during this period. The first is written from Milan on 28 March 1841;¹³ the second, also from Milan, is dated 4 April 1841.¹⁴ Neither gives the impression of a composer engaged in work in progress, there is no mention of “my new opera” or any such phrase, extremely common in other periods of the correspondence. For this, if for no other reason, we might be inclined to follow Lessona rather than the Autobiographical Sketch, and suggest that Verdi did not begin composition until late May.¹⁵ There is also the fact that, once a libretto was finished (which *Nabucco* had been for some time), Verdi rarely spent longer than three or four months in composing the score. If he had started in January (albeit slowly), he would surely have been agitating for a performance rather earlier than was in fact the case. But, to repeat, there is no hard evidence, and the above can only be conjecture.

The Play, the Ballet, the Libretto

Temistocle Solera’s sources for *Nabucco* are varied, and have in the past given some cause for confusion. Originally, of course, the story

comes from the Bible. In 2 Kings 23-25, 2 Chronicles 36, Daniel 1-4, in Psalms, and, most extensively, in Jeremiah, we read much of the Kingdom of Judah and its invasion by the Babylonian Nebuchadnezzar – or, more properly, according to modern scholars, Nebuchadrezzar. The events chronicled in *Nabucco* have as their background Nebuchadrezzar’s second invasion in 587-586 BC, during which he sacked the temple at Jerusalem, and took most of the vanquished back to Babylon, whence they were released only after nearly fifty years. But, at least in terms of “plot,” that is roughly the extent of the relationship: there is no biblical “Ismaele, nipote di Sedecia re di Gerusalemme,” no Abigail or Fenena, and though Zaccaria has strong overtones of Jeremiah, the latter never went to Babylon. Certainly, though, both Solera and Verdi were anxious to stress their biblical source, even to the extent of supplying apposite quotations from the Diodati translation of Jeremiah to head the various parts of the libretto.¹⁶ However, these quotations seem to mark the extent of the biblical relationship: it is difficult to find further parallels between Solera’s language and that of the Diodati Bible.

A much more direct source is found in *Nabuchodonosor*, a four-act French play by Auguste Anicet-Bourgeois and Francis Cornu, first performed at Paris’s Théâtre de l’Ambigu-Comique on 17 October 1836.¹⁷ Though much of the first half of the play is very different from Solera (notably in the changed character of Abigail/Abigaille), all the major characters – Nabuchodonosor, Ismaël, Zacharie, Le Grand-Prêtre de Bel, Abigail, and Phénenna – are there, as are many of the key dramatic moments – the betrayal and subsequent anathematizing of Ismaël, the arrival of Nabuchodonosor in the temple, his blasphemy, punishment by thunderbolt, madness, and recovery after conversion.

In less than two years after its Parisian premiere, *Nabuchodonosor* was available in Italian

16. These quotes have caused some confusion to commentators. They are often described as mere paraphrases of the Bible, but are in fact accurate for the most part; the difficulties have been caused by uncertainty over the translation of the Bible used, and by the fact that Solera appended faulty references to three of his four citations. The correct references (in all cases to the Giovanni Diodati translation) are as follows: Part I Jeremiah XXXIV:2 (not Solera’s XXXII); Part II Jeremiah XXX:23; Part III Jeremiah L:39 (not Solera’s LI); Part IV Jeremiah L:2 (not Solera’s XLVIII).

17. A copy of this play can be found in Milan’s Museo teatrale alla Scala, as part of *Magasin Théâtral, Choix de Pièces Nouvelles*, vol. 14 (Paris, 1836). Three Italian plays with the same or similar titles, by Pietro Giovannini, Giovanni Battista Niccolini, and Francesco Ringhieri, prove to have no connection to Solera’s plot.

12. See Note 11.

13. Published in the *Gazzetta di Parma* on 3 February 1901.

14. Alessandro Luzio, *Carteggi verdiani*, 4 vols. (Rome, 1935-47), 4:77-78.

15. Of the commentators mentioned in Note 4, Cavicchi, Budden, and Kimbell take the opposite view, siding with the Autobiographical Sketch; Petrobelli, on the other hand, supports Lessona.

translation. An advertisement in the *Gazzetta privilegiata di Milano* (24 September 1838) described it thus:

NABUCODONOSOR. Drama in quattro atti dei signori A. Bourgeois e F. Cornu, versione italiana di C. G. milanese, membro dell'Ateneo di Bergamo. Prezzo austr. lir. 1.30 – Si vende in Milano nella Tipografia Tamburini-Valdoni in S. Raffaele.

The play may even have had a performance in Milan: on 9 August 1839, the *Gazzetta privilegiata di Milano* announced:

CIRCO OLIMPICO alla Commenda, in P. Romana. Dalla Comp. Favre si recita *Nabucco Re di Babilonia*.

although this may conceivably have been one of the other *Nabuccos* mentioned in Note 17. Unfortunately, a copy of the Italian version by the Milanese “C. G.” has not come to light, but an examination of the original French text shows that various passages were lifted wholesale into the libretto, proving that Solera used the play as a direct source.

The second direct source for Solera's libretto is to be found in a *ballo storico* by Antonio Cortesi entitled *Nabuccodonosor [sic]* given at La Scala on 27 October 1838, just before Verdi moved finally to Milan.¹⁸ The “Avvertimento” to the ballet makes clear its debt to the Italian translation of *Nabuchodonosor*, and also mentions an unaccountable shift in venue:

In this fruit of my long labor, based on a French Drama that has made a sensation in Paris, and that has recently been tastefully translated by signor G., I have moved the setting from Babylon to Jerusalem [...]

Most of the ballet's (necessary) reductions in the scope of the French play's plot, in particular the simplifying of Abigaille's role, the reduction of Ismaele's, and the elimination of most of the secondary characters, are taken over by Solera, making it clear that, in general structure, the ballet was a central source.

Although the evidence is shadowy, there may have been an even more direct source for Solera's libretto. When *Nabucco* was performed in Paris, at the Théâtre Italien, in the autumn of 1845, there were legal problems. As Emanuele Muzio, Verdi's amanuensis and student, wrote to Antonio Barezzi from Milan on 13 October 1845:

18. A copy of the “libretto” to this ballet is housed in Milan's Museo teatrale alla Scala. The title page reads: “NABUCODONOSOR, Ballo Storico in 5 parti composto e diretto da Antonio Cortesi da rappresentarsi nell'I. R. Teatro alla Scala l'autunno del 1838. Milano, Gaspare Truffi, MDCCCXXXVIII.”

Vatel, the impresario of the Italian Theater in Paris, had to pay a thousand francs to someone who made a libretto of *Nabucco*, and who claims Solera derived his libretto from it; otherwise, the opera could not have been performed.

The comparative lack of documentation concerning Verdi's collaboration with Solera on *Nabucco* may be due to a number of elements: Solera's notoriously disordered life, which made it unlikely he would preserve correspondence; the probability that both men were in the same city during the time of composition, and so had no need of written exchanges; and, perhaps most important, Solera's experience in matters musical and theatrical, his ability to produce a functional libretto without constant guidance. It is worth pointing out, though, that Verdi did not scruple to alter Solera's text (and especially its prosodic implications of musical form) when he saw fit.

The Composition of *Nabucco*

Despite these limitations in the documentary evidence about the composer's collaboration with Solera on *Nabucco*, we can gain important knowledge about Verdi's work on the opera from secondary sources and from study of the autograph score.¹⁹ This includes information about the presence in *Nabucco* of music written earlier or appearing contemporaneously in other works; the order of composition of the opera; alterations made by Verdi in the so-called “skeleton-score” layer;²⁰ and alterations made after the opera was fully orchestrated, perhaps during the final rehearsal period. There is space to mention here just two points of particular interest.

First, Verdi extensively modified the ensemble “Immenso Jeovha” in the Finale Ultimo (N. 13).²¹ He was perhaps motivated to do so by a revision of Solera's text. Here are the two versions:

19. The manuscript, housed in the archives of Casa Ricordi of Milan, is described briefly in section 2 of this introduction.

20. This is the phase in which Verdi wrote the vocal parts with their text, important instrumental solos, and a complete (if sometimes sketchy) instrumental bass into the autograph score. David Lawton has suggested that this phase of a Verdi autograph might be called the “skeleton score.” See his “Observations on the Autograph of *Macbeth I*,” in David Rosen and Andrew Porter, eds., *Verdi's Macbeth: A Sourcebook* (New York, 1984), pp. 210–26.

21. Although the revision is being discussed under skeleton-score alterations, we have no evidence as to whether changes in this unaccompanied ensemble were made before or after the remainder of the score was orchestrated. The original version of “Immenso Jeovha” is printed in Appendix 1E. See the relative Critical Notes, as well as the Notes to N. 13 pertaining to 123–149, particularly Note 136–143.

<i>Original</i>	<i>Revised</i>
Immenso Jeovha, Chi non ti sente? Tua man possente Or si mostrò. Spesso al tuo popolo Donasti il pianto; Ma i ceppi hai franto Se in te fidò.	Immenso Jeovha, Chi non ti sente? Chi non è polvere Innanzi a te? Tu spandi un'iride?.. Tutto è ridente. Tu vibri il fulmine?.. L'uom più non è.

It is tempting to see the hand of the censor in the replacement of the second stanza, with its image of God breaking the chains of a captive people, but there is no hard evidence to support such a hypothesis. On the other hand, Verdi and Solera may well have exercised self-censorship. Certainly the original text is crossed out in the autograph with a vehemence that is suggestive. Some of the changes are in the hand of a copyist. In his revision, however, Verdi also took the opportunity to make musical changes for purely aesthetic reasons. For example, he altered the ensemble responses to Zaccaria's solo from "Immenso" to "Jeovha" at 131-132 and 144-145.

The final version is not wholly satisfactory. In particular, the setting of the verses "Tu spandi un'iride?../Tutto è ridente" at 136-139 is inappropriate, reflecting unmistakably the original text: "Spesso al tuo popolo/Donasti il pianto." For reasons discussed in Critical Note 136-143 to N. 13, however, conflation of the two versions is unacceptable. Performers who believe that Verdi made these changes primarily to avoid difficulties with the censors might consider integrating the original version (printed in Appendix 1E) into modern productions, but this edition, following the entire performance history of *Nabucco*, includes Verdi's revised version in the main body of the opera.

The second alteration involves the Coro di Leviti (N. 7). Verdi originally wrote the skeleton score of the Coro di Leviti in the key of E minor/major. Presumably the vocal parts were copied out in this form and rehearsals were begun. Only after he had orchestrated 1-38 did Verdi decide to transpose the composition down to E \flat minor/major. To facilitate his work, the composer had a copyist do the mechanical job of writing out in the new key all the music already prepared. Verdi then orchestrated the remainder of the Coro di Leviti in the lower key, and rewrote the transitional measures to the following Finale (109-117). Finally, the copyist completed the E minor/major manuscript by transposing the remaining sections up to the original key, while Verdi himself wrote out fully the transitional measures. The result is that the Coro di Leviti exists in two complete versions: E minor/major and E \flat minor/major.

One must assume that Verdi was motivated by practical considerations in adopting this unusual procedure. Although Ismaele's range in the E minor/major version does not exceed *a'*, a note he is called on to sing elsewhere in the opera (indeed, he ascends to *bb'* in "Immenso Jeovha"), his tessitura in the Coro di Leviti lies rather high. The transposition downward, in short, may have been Verdi's response to unsatisfactory results obtained during rehearsals of the piece in the original key. Surely it is significant, however, that Verdi left the original version of the piece in the main body of the autograph, consigning the transposed version to an appendix, and that he had the Coro di Leviti printed in its original key in the first vocal score (p ν RI). Every subsequent source, printed or manuscript, presents the piece in E minor/major. This edition therefore adopts the original tonality, placing the revised version in Appendix 2.

The Staging of the Opera

There is an almost complete lack of contemporary evidence covering the period during which *Nabucco* was staged. We must again turn to the Autobiographical Sketch:

It was the autumn of 1841 and, recalling Merelli's promise, I went to him, announcing that *Nabucco* was written, and could therefore be staged during the next Carnival-Lent season.

Merelli declared himself ready to keep the promise, but at the same time pointed out that it was impossible to give the opera in the coming season, because three new operas by renowned composers were already set; to give a fourth opera by a quasi-newcomer was dangerous for all concerned, but especially for me. It was therefore wise to wait for spring, a period for which he had no commitments, assuring me that he would engage good artists. But I refused: either during Carnival or not at all... and I had my good reasons, since it would not be possible to find two other artists more suited to my work than Strepponi and Ronconi, who I knew were engaged, and on whom I was therefore counting greatly.

Merelli, though he was ready to satisfy me, was not entirely wrong as an impresario: four new operas in a single season was a great risk!... But I had good artistic arguments on my side. In short, amid yeses and nos, embarrassments, half-promises, the program of La Scala was posted... but *Nabucco* was not announced.

I was young, I had hot blood!... I wrote a furious letter to Merelli, in which I gave free rein to all my bitterness – I confess that as soon as it was sent I felt a kind of remorse!... and I feared that everything would be ruined.

Merelli sent for me and, seeing me, exclaimed gruffly:

"Is this the way to write to a friend?... Come now, you are right: we will give this *Nabucco*. However, you must consider that I will have very heavy expenses for the other new operas; I cannot have costumes or sets specially made for *Nabucco*!... and I'll

have to patch up as best I can the most suitable material I find in the storeroom.”

I agreed to everything, as what was more important to me was that the opera be given. A new placard came out on which finally I read: NABUCCO!... [...]

Finally, at the end of February 1842, the rehearsals began; and in twelve days from the first piano rehearsal we reached the first performance, on 9 March, having as interpreters Signora Strepponi and Signora Bellinzaghi, and Signori Ronconi, Miraglia and Dévris.

Lessona's account of the same period is much shorter, but essentially goes over the same ground. He does, however, take time to deny that the staging of *Nabucco* had anything to do with the intercession of “certain people in authority who had advocated [Verdi's] cause.”²²

Neither Lessona nor the Autobiographical Sketch gives any indication of when these events took place. But a further document, unfortunately also of somewhat dubious authenticity, offers more precise information. This is apparently a quotation from a letter by Giovannino Barezzi to his father (and Verdi's father-in-law) Antonio Barezzi, first published in *Verdi: Rivista per l'anno giubilare* (Bologna, 1926). The article in which the quotation appears, “Modeste origini,” is anonymous, and Frank Walker, who describes the source in some detail in his biography,²³ suggests that the text may even have been tampered with. We know from a subsequent exhibition catalogue that the letter was dated 26 December 1841 and was, in 1941, in the possession of Luigi Agostino Garibaldi. It has not so far been made available to the public. The author of “Modeste origini” tells us how the Carnival season placard appeared without *Nabucco*, and that Verdi returned to his rooms in a temper and discussed the matter with friends. Then, apparently, a quotation from the letter begins:

[...] and then he decides to write to Merelli in rather harsh terms. Merelli resents that and shows the letter to Pasetti and says: “See how Verdi has misunderstood this! That is not my intention, but I did it so that I should gain credit with the subscribers when, toward the end of the Carnival season, I put out a new placard, with the announcement of his opera. Tell Verdi, however, to show Strepponi her part, and if she wants to sing it I'll gladly put it on.”

Pasetti sends for Verdi and they go to see Strepponi. They explain the situation and she very willingly agrees to sing in the opera and adds: “Come here tomorrow at half past one and I'll look through my part.”

The next day – 23 [December] 1841, that is – Verdi and Pasetti go to see Strepponi at the agreed time; she tries over her part at the pianoforte with Verdi and

then says to him: “I like this music very much, and I want to sing it when I make my debut,” and at once adds: “Let's go and see Ronconi.” They get in Pasetti's cab, which had been waiting at the door, and go to Ronconi. Strepponi *points out to him the beauties of the opera* and Verdi tells him the plot. Ronconi, after hearing all about it, says: “Very well, this evening I'll speak to the impresario, and tell him that I don't want to sing in Nini's opera, but that I want to sing in yours.”

Yet again, the lack of agreement between the sources casts doubt on all of them. In the Autobiographical Sketch there is no mention of the intercession of Giuseppina Strepponi and Giorgio Ronconi, merely a giving way by Merelli; a curious omission, considering that Verdi's future relationship with Strepponi would have made it doubly likely that such an intercession be recalled in future years. On the other hand, the “quotation” from Giovannino Barezzi's letter also has its curious aspects, not least that Merelli's “excuse” to Verdi lacks any vestige of logic: he protests that he intended to perform the opera all along, but then suggests that he will perform it only if the singers agree. It very much seems as though we have, if not fiction, at least a dangerous conflation of events dressed up as straightforward narrative. Furthermore, Verdi was at pains elsewhere to stress the point that he alone was responsible for the fact that *Nabucco* was eventually staged.

Again, contemporary documents cannot help us solve the problem. We know virtually nothing of Verdi's life during this period. The only letter that survives from these months is to the bass Ignazio Marini, enclosing a replacement aria for the *Oberto* revival about to be staged in Barcelona.²⁴ As in so many other cases, we simply have to take the accounts left to us on trust.

Naturally enough, the La Scala season in which *Nabucco* appeared is thoroughly documented in contemporary theatrical journals. The season began with the world premiere of Donizetti's *Maria Padilla* (26 December 1841), featuring Sofia Löwe in the title role; then followed the Milan premiere of Pacini's *Saffo* (6 January 1842). Both operas obtained a reasonable success. A revival of Bellini's *La straniera* (22 January) fared less well and, some time after that, Löwe left the cast to take up an engagement in London. Nini's *Odalisa* (the third of Merelli's “new” operas for the season) failed disastrously on 19 February. Giuseppina Strepponi arrived in Milan on 16 February, and on 22 February sang in a further Donizetti opera,

22. Lessona, p.298.

23. Walker, pp. 166-67.

24. For the text of this letter, see the unpaginated Afterword (following p. LXIV) to Giuseppe Verdi, *Ernani* (Chicago-Milan, 1985), edited by Claudio Gallico.

Belisario. As Frank Walker tells us in detail, Strepponi was going through a severe professional and personal crisis. We even have evidence that Verdi made a last-minute attempt to exclude her from the cast of *Nabucco*: on 4 March, Donizetti (who was in Milan at the time) enclosed the following message for a Roman impresario in a letter to his brother-in-law:

Tell him that this singer generated such enthusiasm here in *Belisario* that she was the only one who never received any applause, that her Verdi did not want her in his own opera and that the management imposed her on him.²⁵

Numerous theatrical reports echo Donizetti's account of Strepponi's miserable showing in *Belisario*. Rehearsals for *Nabucco*, which must have begun soon after this debacle, cannot have been easy. Verdi's prima donna underwent a medical examination on 3 March. The doctors' report concluded as follows:

The said Signora Strepponi has a very delicate constitution, and her loss of weight has become very considerable. Furthermore she is tormented by frequent coughing, with an unpleasant feeling of irritation all along the trachea and the larynx, which, she says, often becomes a burning sensation, especially after the effort of singing. Her pulse is weak and rapid; in brief, she shows symptoms of light feverish reaction, with loss of appetite and appreciable prostration. In view of all that was established the undersigned doctors unanimously declared Signora Strepponi to be affected with such laryngo-tracheal inflammation as will lead to consumption unless she immediately ceases to exercise her profession and submits herself at once to appropriate treatment and an uninterruptedly tranquil way of life.²⁶

Six days later, she created the role of Abigail.

The First Performances: the Excision of Abigail's Final Scene

The final paragraphs of the Autographical Sketch leave us with an impression of *Nabucco*'s first performance:

The costumes, patched together in haste, prove splendid!...

Old sets, retouched by the painter Perroni, have an extraordinary effect: the first scene of the temple in particular produces such a great effect that the audience applause lasts for a good ten minutes!...

At the dress rehearsal we didn't even know how and when to have the banda appear on stage: Maestro Tutsch was at a loss: I indicate a bar to him: and at the first performance the banda enters on stage so in time on the crescendo, that the audience bursts into applause!...

25. Guido Zavadini, *Donizetti: Vita, musiche, epistolario* (Bergamo, 1948), p. 580.

26. Walker, p. 94.

Material of this kind hardly constitutes "evidence": the whole passage giving an impression of fictional closure rather than objective reporting. Neither "Maestro Tutsch" nor "the painter Perroni" appears on the (extensive) personnel list in the first printed libretto.²⁷ To find out the true story of the early *Nabucco* performances, we are on safer ground studying the contemporary reviews.

Safer, that is, if we go to the sources first hand, and do not rely on the reports given by various biographers. As Frank Walker pointed out, Gino Monaldi's account of Giuseppina Strepponi's "success" as Abigail is demonstrated by quoting reviews that actually date from six years earlier in her career.²⁸ Equally outrageous is Franco Abbiati's statement that "Va pensiero" was encored on the first night, something he can demonstrate only by conflating two reviews, and by making an obvious reference to "Immenso Jeovha" seem to apply to the earlier chorus.²⁹

In fact the contemporary reviews, if at different lengths and with different emphases, speak more or less with one voice:³⁰ Ronconi was excellent; Dérivis was impressive though sometimes out of tune; Strepponi was in grave vocal difficulties and could barely sing a note;³¹ the minor parts were well taken. As mentioned above, "Immenso Jeovha" was such a success that it was encored on the first evening.

One point worth further discussion was brought up by Alberto Mazzucato in his 20 March review in the *Gazzetta musicale di Milano*, Ricordi's recently begun house journal:

The first two performances closed with the death agony of Abigail which, although treated with love, did not obtain an effect, as it was a useless prolongation of the action; for this reason the score now ends with the ensemble piece ["Immenso Jeovha"], nor could Verdi more solemnly conclude his fine composition.

It is of course likely that the cut was also influenced by Strepponi's wretched vocal condition. On the other hand, when the opera was

27. See the description of this libretto in the Critical Commentary to the full score, pp. 12-13.

28. Walker, p. 92.

29. Abbiati, 1:415.

30. The following reviews were consulted: *Gazzetta privilegiata di Milano* (10 March) by Angelo Lambertini; *Gazzetta musicale di Milano* (13 March and 20 March) by A[ldoberto] M[azzucato]; *Glissons n'appuyons pas* (c. 10 March, reprinted in *Teatri, arti e letteratura* on 24 March) by [Gian Jacopo] Pezzi; *La moda* (10 March) by "Y"; and *Il bazar* (12 March), anonymous. Walker, p. 92, quotes a review by G. Romani from *Il figaro*.

31. The only dissenting voice about Strepponi was *Il bazar*, which declared her "equal to her distinguished reputation"; but even this critic mentioned that a brief rest would do her good.

revived under Verdi's direction in the Autumn 1842 season at La Scala, with a soprano (Teresa De Giuli Borsi) in fine vocal health, Abigail's death scene was not restored, nor was it performed in the majority of nineteenth-century revivals.³² There seems little doubt that, whatever Verdi's innermost feelings on the matter, he did not strenuously object to the cutting of the final scene.

***Nabucco* in Milan, Autumn 1842: Fenena's Preghiera "Puntata per la Zecchini"**

Verdi made an extensive alteration for the Autumn 1842 revival at La Scala, one that remains with the autograph: he revised the vocal line of Fenena's Preghiera in N. 13. The revised version is published in this edition as Appendix 4 (N. 13a). The only documentation we have concerning this change, presumably done at the request of the new Fenena, Amalia Zecchini, are two folios in the autograph (ff. 145-146) entitled "Preghiera Fenena puntata per la Zecchini alla Scala Aut. 1842." The music is undoubtedly in Verdi's hand.

The revision of the vocal line raises the tessitura of the part, since Amalia Zecchini was a soprano, while the original Fenena, Giovannina Bellinzaghi, was a mezzo-soprano. But even more interesting is the extent to which Verdi's *puntature* constitute an elaborate ornamented version of the original melody, presumably to suit not merely the tessitura of the new singer but also her vocal style. Throughout the decade of the 1840s, Verdi's letters refer constantly to roles in his operas being modified for various singers; sometimes he even gave other composers instructions to prepare *puntature* where necessary.³³ If Verdi's own *puntature* for Fenena are any indication of what he was authorizing, modern performance practice for Verdi's early operas may require considerable rethinking.

***Nabucco* in Venice, Carnival 1842-43: Fenena's "Romanza"**

For a revival of *Nabucco* at Venice's Teatro La Fenice on 26 December 1842, Verdi composed a "Romanza" intended to replace Fenena's "Preghiera." The new Romanza is printed in this edition as Appendix 5 (N. 13b).

The management of La Fenice showed themselves interested in staging a revival of *Nabucco* very soon after its first series of performances at La Scala, but negotiations were complicated by the lengthy litigation between Ricordi and Lucca over rights to the score.³⁴ The dispute was at least temporarily patched up in the autumn of 1842, and by October *Nabucco* was definitely scheduled to open the Carnival season at La Fenice. On 1 December Ricordi sent to Venice the full score and parts. But, very soon after these had arrived, the management at La Fenice had to approach Verdi with some urgency. The problem arose from an *embarras de richesse* in the soprano department: the theater had contracted two prima donna sopranos for the season, Sofia Löwe and Almerinda Granchi. Löwe was to take the part of Abigail; Granchi felt the existing Fenena was rather beneath her station, and had apparently already written to the composer asking for a revision to her Act IV Preghiera.

The president of La Fenice, Count Alvise Francesco Mocenigo wrote directly to Verdi to second her request:

To Maestro Verdi

Venice, 8/12/42

Signora Granchi, to whom the *presidenza* has assigned the role of Fenena in your distinguished work, Sig. Maestro, feels she is sacrificed in the part; she informs me that she has applied to you in order to have some piece of greater importance substituted for the *preghiera* in Act IV. Permit me, esteemed Sig. Maestro, to add my pleas to those of Granchi.

M[ocenigo]

It was a difficult moment for Verdi, who was heavily involved with his next opera for La Scala, *I Lombardi alla prima crociata*. But he responded with the necessary speed:

Milan, 19 Dec. 1842

Most Illustrious Marchese

Here is the adagio for Signora Granchi. If it is too high, transpose it down a tone. Would your Lordship be so good as to see that this score and the parts extracted from it are returned to me (as soon as they have served their purpose), as I should like the opera to remain as written – I also beg you to inform the Maestro who will rehearse *Nabucco* that the tempi should not be slow. They should all move along, especially the Canon in the Finale secondo ["S'appressan gl'istanti"] – with all respect I am

Your Humble Servant
G. Verdi

32. In a study of some eighty librettos for nineteenth-century revivals of *Nabucco*, I have managed to find only six in which the death scene was performed. All of them are early: Brescia 1843, Lisbon 1843, Padua 1843, Trieste 1843, Bergamo 1843-44, and Mantua 1843-44. Interestingly enough, the Abigail at Brescia was Teresa De Giuli Borsi.

33. Verdi asked Donizetti to prepare such *puntature* for a performance of *Ernani* in Vienna. See Verdi, *Ernani*, ed. C. Gallico, p. XXI.

34. The complete surviving correspondence concerning the premiere of *Nabucco* at La Fenice is transcribed and discussed in Marcello Conati, *La bottega della musica: Verdi e La Fenice* (Milan, 1983), pp. 19-31.

Mocenigo was quick to reply:

Sig. Maestro Verdi

In thanking you for the trouble you have taken in complying with the request of the Prima Donna, Signora Granchi, the undersigned assures you, Sig. Maestro, that the score and the parts extracted from it will be returned to you after we have made appropriate use of them.

As for your observations, distinguished signor Maestro, concerning the staging of *Nabucco*, the undersigned can assure you that he immediately passed on your appreciated letter to the Maestro al Cembalo in the service of this Gran Teatro, and furthermore that the rehearsals demonstrate that your intentions are being realized.

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Mocenigo presumably returned the score to Verdi after the Venetian performance, but, fortunately for us, he retained at least a copy of the parts. Thus, the critical edition has been able to reconstruct the "Romanza Fenena" from parts still preserved in the archives of the Teatro La Fenice. These parts, while not complete (of the lower brass, for example, only the Trombone III part survives), seem to have been prepared with reasonable care.

The Later Performance History; Brussels 1848

Nabucco enjoyed a widespread success in the years immediately after its premiere, and was still performed fairly regularly in the later decades of the nineteenth century.³⁵ Apart from the performances in autumn 1842 at La Scala (discussed earlier in this introduction), we know that Verdi attended three other early revivals, those at Vienna (Kärntnertortheater, 4 April 1843), Parma (Teatro Ducale, 17 April 1843), and Verona (Teatro Filarmonico, 10 January 1844). In the case of the Parma and Verona performances, it was surely not accidental that Giuseppina Strepponi figured in the cast list.³⁶ Verdi's participation in these two productions was limited: he did not arrive in Parma until 14 April 1843, hardly time enough to participate

actively in preparations; and he followed a similar schedule during the Verona performances, which he ostensibly attended in order to hear a tenor.³⁷ There is no evidence that he changed the score in any way, although it is significant that Abigail's death scene was again omitted.

Verdi's participation in the Viennese revival, the first performance of a Verdi opera in Vienna, was more extensive.³⁸ He told Emilia Morosini immediately after his return to Italy that "I attended and directed with my baton two performances of *Nabucco*."³⁹ Gaetano Donizetti, who was musical director of the Viennese theaters at that time, took an active role in preparing matters until Verdi himself arrived.⁴⁰ The excellent singers included Ronconi and Dérivis from the original cast and De Giuli from the autumn revival at La Scala. There is no evidence, however, that Verdi altered the opera further. At least one newspaper, in fact, lamented the omission of Abigail's death scene.

Verdi was involved in one further revival of *Nabucco*, at the Théâtre-Royal of Brussels on 29 November 1848, where the opera was given in a new French translation by Ferdinand Gravrand and Jules Guillaume. Although he did not attend the performances, it seems likely that he composed new music for the occasion.

Nabucco had proven extremely successful in its revival at the Théâtre Italien of Paris in 1845. When Verdi visited Brussels in June 1847, on the way to London, he may already have made contact with Gravrand or others involved in theatrical life there. In any case, by the fall of 1848 Gravrand had established a working relationship with Verdi and his French publishers, the Escudiers, and Verdi had agreed to participate in a projected French translation and adaptation of *Nabucco* for Brussels. We know for certain that the composer provided a ballet to insert immediately after the chorus opening Part III of the opera.

37. The Parma date of arrival is announced in a letter written from Udine on 9 April 1843 to Alvise Mocenigo in Venice (see Conati, p. 39); documentation concerning his short visit to Verona is given in the introduction to Verdi, *Ernani*, p. XVIII.

38. Recall that the impresario at La Scala, Merelli, was also in charge of the Viennese Kärntnertortheater. Information about the Viennese performances is culled from Ursula Dauth, *Verdis Opern im Spiegel der Wiener Presse von 1843 bis 1859* (Munich-Salzburg, 1981), pp. 65-77.

39. Dauth, p. 67. He goes on to say: "[The opera] had a great success, more than I had hoped, after having seen the intrigues of a certain person." The reference is surely to Otto Nicolai.

40. The date of his arrival is unknown. According to Gatti, 1:219, Verdi had left Milan on approximately 20 March.

35. For a detailed list, with casts, of many of the performances during the opera's first two years, see "The Exodus of *Nabucco*," in Roger Parker, *Studies in Early Verdi: New Information and Perspectives on the Milanese Musical Milieu and the Operas from Oberto to Ernani* (New York, 1989), pp. 111-41. Many microfilm copies of librettos for nineteenth-century revivals are held by the American Institute for Verdi Studies Archive at New York University: for a list, see M. Chusid, L. Jensen, and D. Day, "The Verdi Archive at New York University," *Verdi Newsletter* 9/10 (1981-82): 32-33.

36. For further details of all three performances, see Walker, pp. 172-75.

Several letters and documents provide information about his participation.⁴¹ The first is an undated note from Verdi to one of the Escudiers, in which the composer expresses his hope that Gravrاند will remain in Paris long enough for Verdi to deliver to him personally the ballet music he is preparing for *Nabucco*. The letter must have been written in September or early October, since Verdi's letter to Gravrاند in Brussels on 7 October 1848 accompanied his shipment of the music. The following excerpt from the letter (which was written in French) is found in the Sotheby's catalogue:

Here are the *aires des ballets*. Please be so kind as to return my original to me as quickly as possible. I would also be very pleased to receive information about the first performance of *Nabucco*...

The contract between Verdi and the Brussels translators is actually dated two days later, 9 October.

From Paris Verdi wrote again to Gravrاند in Brussels on 10 November. His letter was described in the following terms in the Macnutt *Quarto*:

An important letter, apparently unpublished, relating to the first performance of *Nabucco* in Brussels, in a translation by the addressee and J. Guillaume. First, Verdi clears up a misunderstanding between them: "I have nothing to forgive you, because you are guilty of nothing!..." He then says that, much though he would like to be present at the performance (given on 29 November), "I am chained to my writing-table and my pianoforte, without a chance of getting away." (He was composing *La battaglia di Legnano* for Rome.) The second part of the letter is concerned with the *Nabucco* ballet music. He is grateful to the conductor for not wanting to alter the order of the ballets but nonetheless he is prepared to make concessions (of which he then gives details) to the ballet-master. He ends by sending greetings to Royer and Vazé [the Parisian translators responsible for the text of *Jérusalem*].

41. The following letters and documents in Verdi's hand or with Verdi's signature are relevant:

An undated letter from Verdi to one of the Escudiers in the collection of Mr. George Martin.

7 October 1848: a letter from Verdi to Gravrاند, #354 in the Sotheby's auction sale of 15 March 1971.

9 October: the contract between Verdi, Gravrاند, and Guillaume, #355 in the Sotheby's sale.

10 November: a letter from Verdi to Gravrاند, described in *Quarto* 8 of the antiquarian dealer Mr. Richard Macnutt in 1978, where it was listed as item 84: currently in the collection of Mr. Martin. In the Sotheby's sale, this letter (#356) is dated erroneously 20 November.

16 December: a letter from Verdi to Gravrاند, #357 in the Sotheby's sale.

I wish to thank Mr. Martin for sharing information about Verdi's undated letter to Escudier and his letter to Gravrاند dated 10 November 1848, in advance of their complete publication in his *Aspects of Verdi* (New York, 1988). I am particularly grateful to Mr. Macnutt for his assistance.

These concessions involved a possible modification in the order of the dances in the ballet. In this letter, Verdi also asked Gravrاند to return the ballet to him after the performances.

Gravrاند appears to have followed Verdi's instructions precisely, as we learn from Verdi's letter to him of 16 December, of which a translated excerpt appears in the Sotheby's catalogue:

[...] I have received the ballet music; and thank you for having given me news of *Nabucco* – As for the matter of *Attila*, I believe that the Escudiers have not written. I do not know what it will be possible to decide in this, but I know that the Escudiers are the proprietors of this score in France & without them nothing can be undertaken... *Nabucco* goes on? and goes well?...

Although a manuscript of *Nabucco* in the Brussels Conservatory (B-Bc) refers to the inserted ballet after the *Introduzione Parte Terza*, and similar references to a "Danse" or "Divertissement" are found in the orchestral parts prepared for this performance (preserved at the Archive de la Ville of Brussels), there is no trace of the music. Verdi's comments about allowing a modification in the order of the dances suggests that several dances were involved. The only extended ballet music Verdi had written earlier was for *Jérusalem* (Paris, 26 November 1847), but that score was performed in Brussels during the summer of 1848, making reuse of the music in *Nabucco* the following autumn impossible. We must therefore assume either that the ballet music for *Nabucco* has completely disappeared, or that Verdi later resurrected it, in which case some of the ballet music for either *Les Vêpres siciliennes*, *Le Trouvère*, or the French *Macbeth* may have begun life in 1848 in the Brussels *Nabucco*.

During these years, *Nabucco* was occasionally bowdlerized (perhaps most extensively and spectacularly as the "oratorio" *Sennacherib* in Palermo in 1860). One point is perhaps worth stressing, in light of the reputation *Nabucco* holds as a *risorgimentale* opera: very rarely do we find that revivals were tampered with by the censor. For example, up to 1848, Zaccaria trumpeted out "Che sia morte allo stranier" (from the end of N. 2) all over Italy with perfect impunity; only during the far more repressive post-1848 period was this line occasionally replaced.⁴²

2. The Sources

The sources for *Nabucco* can be divided into four main categories: autographs, manuscript copies,

42. Perugia (1849) has "Contro il barbaro guerrier"; Macerata (1850) "Che dia morte all'oppressor"; Viterbo (1855) "Che ci additi il tuo voler."

printed music, and librettos. Each source used for this edition is described fully in the first part of the Critical Commentary to the full score. Here, we offer no more than a general account.

Autograph Sources

The principal source for this edition of *Nabucco* is Verdi's autograph score. It is housed in the archives of Casa Ricordi in Milan, and is bound in three volumes: Part I; Part II; and Parts III and IV. Volume 2 also contains the partially autograph transposed version of N. 7, the *Coro di Leviti* (published as Appendix 2), and the "Pregghiera Fenena puntata per la Zecchini" (published as Appendix 4). Verdi wrote this autograph in the same way as he did most of his scores, that is, in two phases, as described above. First he wrote the vocal parts with their text, instrumental solos for the sections lacking vocal parts, and a complete (if sometimes sketchy) instrumental bass. At the end of this first phase, copyists would extract the vocal parts, which had to be made available to the singers before rehearsals could begin. Only later, usually when Verdi had had a chance to hear his principal performers *in situ*, did the composer add full orchestration.

Verdi's autograph is not a fair copy of work already finished. Although he may have sketched each number before entering it in skeleton score in the autograph, the finished document is full of alterations. These vary from simple corrections of mechanical errors (instruments entered on the wrong staff, mistaken transpositions), to more substantial alterations of melodic ideas, and even to major recastings. Although in some instances Verdi's changes have obliterated earlier versions, it is in most cases possible to reconstruct this evidence of his creative process. Two passages that underwent important change are reconstructed and published in Appendix, and were discussed in the first part of this introduction. Minor changes to the vocal lines are reported in the Critical Notes; special attention is given to passages in which the changes help us to establish a definitive text.

In spite of these changes, the autograph of *Nabucco* is a document of great clarity that, on most important musical matters, reflects precisely the composer's wishes. Editorial interventions are based almost entirely on Verdi's notation, and other sources rarely play a part. Rarer still are occasions on which the editor has had to rely on his "musical intuition" to clarify a textual problem.

The only other known autograph source for *Nabucco* is the fragment containing Verdi's transcriptions of "Va pensiero" and "Immenso Jeovha" for four-voice chorus. These are dated

March 1842, and so come from the period immediately following (or, possibly, immediately preceding) the premiere at La Scala. Nothing is known about the occasion for which they might have been prepared. The manuscripts are housed in Milan's Museo Teatrale alla Scala. Transcriptions are printed in Appendix 3.

Manuscript Copies

An unknown number of copies of the autograph of *Nabucco* was prepared by the publisher Ricordi for distribution to theaters where the opera was to be performed. There is no doubt that other copies were made illegally, by theaters seeking to avoid rental and royalty payments. It was impossible to prevent the clandestine circulation of these copies, and it was difficult to protect the rights of the author. The history of the dissemination of the full score is therefore very complicated, a problem further compounded by the fact that we know very little about the workings of copyists during this period.

Manuscript copies of *Nabucco* are scattered about the world's libraries. Fifteen of them were located and studied.⁴³ None shows evidence of direct intervention by Verdi, and none was of more than passing importance for this edition.

Manuscript Orchestral Parts

There are several sets of manuscript parts for *Nabucco* in libraries around the world. One set was of particular importance to the edition: that containing the "Romanza Fenena" (N. 13b, Appendix 5) Verdi wrote for a revival in Venice on 26 December 1842. These parts, which constitute the only source for this additional aria, are briefly described in the Critical Notes.

Printed Musical Sources

During Verdi's lifetime, and for a long time afterwards, the orchestral score of *Nabucco* circulated in manuscript copies. Toward the end of the nineteenth century, Ricordi prepared a printed score of the Sinfonia (plate no. 99590). A printed score of the rest of the opera (plate no. 128083) was prepared only in 1949. Both these scores were intended for rental. They have no textual relevance for the critical edition. Nor do Ricordi's sets of printed parts, which were prepared in the twentieth century, constitute a source of any significance.

There is no evidence that Verdi played a part in the preparation of the first vocal score of

43. This thanks to the efforts of the American Institute for Verdi Studies. Microfilms of all these sources are available for consultation at the institute's archive at New York University.

Nabucco, but its date gives this source some importance. From Ricordi's *libroni* (large volumes in which the publisher analytically cataloged work in progress), we learn that engraving began about a month after the premiere on 9 March. A complete vocal score was not, however, offered for sale until mid-October. The comparatively long delay was caused by a legal dispute between Ricordi and Francesco Lucca over rights to the score. This first vocal score (**pvRI**), with piano arrangement by Luigi Truzzi, is in oblong folio format, 229 pages long, with plate numbers 13806-13830. Even though it is not a primary source, the readings of **pvRI** at least reflect the opinion of musicians who were contemporaries of Verdi. These are particularly helpful when the notation of vocal parts in the autograph is unclear, or when Verdi omits essential dynamic markings.

In the critical edition, all modifications that come from printed sources are placed within parentheses. The Critical Notes specify the exact source.

Librettos

The principal source for the literary text of *Nabucco* is Verdi's autograph score. On occasions when this source is incomplete, the critical edition relies on the first printed edition of the libretto, published by Gaspere Truffi at the time of the opera's premiere (**MI**⁴²). Except where punctuation is concerned, the Critical Notes signal every difference between Verdi's autograph and the printed libretto. When such differences exist, the critical edition follows the autograph unless Verdi clearly made a mistake. However, the division into scenes and the scenic descriptions do not appear in the autograph; they are taken from the printed libretto, and placed in parentheses to mark their derivation from a secondary source. Three further problems are best addressed separately.

1. Stage Directions

The printed libretto contains a large number of stage directions. Verdi wrote some of them unchanged in his autograph; sometimes he gave alternatives; occasionally he omitted them altogether. In the critical edition, all stage directions present in the autograph score appear in roman type. Any words derived from the printed libretto appear in parentheses. When there are important differences between the autograph and the printed libretto, the edition follows the autograph, placing Solera's text in a footnote; when the differences are minor, the reading of the printed libretto is listed only in the Critical Notes.

2. Variants in the Literary Text

Verdi may or may not have intervened during the creation of the libretto (see the first part of this introduction, p. XIX), but his autograph text differs from Solera's printed libretto in various ways. In some cases the differences are of single words, and perhaps even result in unintentional discrepancies. But on many occasions we can see clear musical reasons behind Verdi's alternatives. Sometimes he shortens and makes more direct Solera's syntactic curlicues: in Part II, Scene VI Abdallo's "infausto grido/Sorge che annuncia del mio re la morte!" becomes "infausto grido annunzia del mio re la morte!" Sometimes the alteration is linked to a declamatory rhythm, as when Fenena's "No!... sono Ebrea!" (Part II, Scene VIII) becomes "Io sono Ebrea!" in the autograph. In other cases Verdi went so far as to ignore the literary structure in his search for the most effective musical and dramatic form.

The famous chorus in Part III, "Va pensiero," offers a striking example of a discrepancy between the printed libretto and the autograph score. Solera's first line reads:

Va pensiero sull'ali dorate,

Verdi wrote "ale dorate" in the autograph score. Both forms are grammatically correct: "ale" (plural) is a common enough poetic variation and, what is more, has august usages in poets respected by Verdi.⁴⁴ The critical edition respects Verdi's choice of "ale dorate." One other point about this celebrated line: modern editions of the vocal score and libretto⁴⁵ have:

Va, pensiero, sull'ali dorate;

Is it too fanciful to guess that the parenthetical commas and closing semicolon function as an enshrinement, a subtle indicator that this text had been appropriated by the myth-makers?

3. Spelling and Punctuation

Nineteenth-century Italian orthography often differs from that of modern times, and Verdi's presents its own peculiarities. This edition preserves Verdi's orthography unless it is obviously mistaken (as, for example, when the composer wrote "assirio" [rather than "assiro"] as the adjectival form, or muddled his double consonants).

Verdi very often omitted to supply punctuation to his text, and sometimes the signs he used are different from those of the printed libretto.

44. See the entry on "ala" in Salvatore Battaglia, ed., *Grande dizionario della lingua italiana*, vol. 1 (Turin, 1961), pp. 279-81.

45. See, for example, Luigi Baldacci, ed., *Tutti i libretti di Verdi* (Milan, 1975), p. 45.

The critical edition follows Verdi's punctuation whenever it exists; where none is present, the punctuation of the printed libretto is usually followed. Editorial manipulations of this kind are not listed in the Critical Notes except when the changes are of particular importance or interest. When it is necessary to add commas because of textual repetitions, the edition does so without further notice.

3. Problems in Editing and Performing *Nabucco*

The problems that arise in preparing a critical edition of *Nabucco*, and in performing that edition, can be divided into two distinct but related groups: those that arise from peculiarities in Verdi's notation; and those that depend on performance practice in the mid-nineteenth century.

Notational Problems

The autograph of *Nabucco* is written with great clarity and accuracy, especially when we consider that Verdi prepared it in two stages, and that he expected it to be copied by trained musicians rather than be used as the basis for a printed edition. There are, however, occasions that present problems of interpretation. Some involve the overall form of the opera, its division into "parts" and "numbers." Others hinge on the very act of writing and revising. The ink may not have come regularly from the pen nib, and blots and smears could result; or there was too little ink, and the composer would have to go over his signs again, making the notation appear retouched or corrected. Verdi also made numerous small alterations simply by smearing away still-wet ink, and, less frequently, he recast passages by scraping away dry ink and writing a new version over the top. In some cases these revisions create uncertainty about his final intention, but in general the manuscript leaves little room for doubt. Certainly the most spectacular instance of revision occurs in the Finale Ultimo (N. 13), in which the ensemble "Immenso Jeovha" was completely recast, with a new text (see the transcription in Appendix 1E). But, even in this case, Verdi's final thoughts are in no doubt. In all cases, large and small, problematic passages are discussed in the Critical Notes.

So far as large-scale divisions are concerned, the autograph is not entirely free from confusion. For example, at the start of N. 12, there is no reference to "Parte Quarta," leaving some slight doubt as to whether the assigning of the final two numbers to a separate "part" had

Verdi's explicit approval. However, given the evidence of the printed libretto and first vocal score, the critical edition has little hesitation in assuming that this was merely an oversight on the composer's part. More problematic is the division of the opera into "numbers." As mentioned in the Critical Commentary to the full score (see introductory notes to each number, under "Title"), the numeration heading each main section of the autograph is not in Verdi's hand: we must therefore rely on his titles, on the musical continuity, and on the physical structure of the manuscript, in order to arrive at an "authentic" division into numbers. The cases of NN. 1 and 2 are a good example. N. 1 is entitled "Introduzione" by Verdi, and leads without a musical break into the next section to carry a title, the "Recitativo e Cavatina Zaccaria." The latter was numbered "2" by someone. But, at least in the traditional and in the strictly musical sense, it is clearly a continuation of the "Introduzione." In this case, the critical edition has adopted the new number for Zaccaria's Cavatina, considering Verdi's title (and, incidentally, the new fascicle of manuscript paper that begins here) as sufficient evidence that Verdi was starting afresh. But the decision was marginal. In other cases, for example that of the "Seguito del Finale 1.^a Parte" (f. 62, m. 142 of N. 4), the presence of an autograph title (and a new fascicle of manuscript paper) was *not* considered sufficient evidence (either by the edition or by the unknown person who numbered the autograph) to introduce a new "number," given the fact that we are clearly in the middle of a traditional closed form.

Difficulties arise in passages where Verdi left conflicting instructions on how to perform his music. In particular, there are frequent incongruities in the disposition of articulation and dynamic markings. Only rarely can such incongruities be justified as a deliberate attempt on Verdi's part to differentiate between various levels of simultaneous dynamics or articulation. A rare case of "split-level" dynamics that seem deliberate occurs at the start of the *stretta* to N. 4 (m. 257), in which the melodic line is marked **mf** while the brass accompaniment is marked **p**. More often than not, though, the variations are haphazard, and editorial suggestions are given for the most likely compromise.

The case of inconsistent slurs is more complex, as here we deal with an area in which our perception of what is "musical" may lead us to prefer certain types of slur over others. Verdi was often free with his placement of slurs: they can stretch on, indenting the page after the ink has run dry; they are sometimes merely horizontal lines above a phrase, with no clear indication of where precisely they begin and end;

some interpretation is necessary. The anonymous editors who prepared **pRI** had no qualms, and consistently lengthened Verdi's slurs to conform to the then-current fashion; they also added further slurs wherever they thought them appropriate. This critical edition is, understandably, a great deal more cautious. It is far from clear precisely what Verdi intended by his slurs, other than a general sense of legato. An added problem is that slurs may mean different things when applied to different types of performer: a vocal slur may well not have exactly the same force as one on the violin, for example. In such matters, circumspection is all. The critical edition hardly ever suggests added slurs for vocal lines unless Verdi has himself slurred a passage identical in both words and music, and hardly ever suggests instrumental slurs from vocal models or vice versa. The edition has also attempted to find a firmly neutral stance on whether, in equivocal cases, it is more "musical" to choose a longer slur over a shorter, or vice versa. Nevertheless, in order to achieve consistency between parallel instrumental parts, a good number of Verdi's slurs have had to be extended or shortened, and a good number of additional instrumental slurs suggested. When the chosen model is a longer slur, missing parts of the other slurs are rendered by broken lines. When the chosen model is shorter, the original slur is specified in a footnote. Suggested additional slurs are rendered by broken lines. Readers and performers are thus provided with all the evidence, and are equipped to experiment with alternative solutions. Particularly complex cases are discussed in the Critical Notes.

Performance Practice

Little research has been done on Italian theaters and performance practice in the mid-nineteenth century. But a sensitive, thoughtful performance of an opera such as *Nabucco* requires consideration of many problems, starting with the fundamental issue of the physical space in which the opera is to be performed. While the outer shell and main architectural features of many Italian nineteenth-century theaters remain unchanged to this day, the introduction of the so-called mystic gulf profoundly altered the web of acoustic relationships between the various elements of the performance. At the time of *Nabucco*, and until the diffusion of Wagnerian dramaturgy, the orchestra was on the same, or almost the same, level as the audience on the main floor. Placing the orchestra considerably below audience level has altered the balance and ultimately the acoustic cohesion that should exist between singers and orchestra; moreover, it has changed the nature and quality of the au-

dience's reception of the sound. Thus, without wholesale alteration of a theater's inner structure, certain aspects of the original performance are impossible to reproduce; it also follows that, if existing spaces are used, there will frequently be the need to modify various elements of the original performance in order to accommodate the changed conditions.

There are, however, practical steps that those involved with modern performances can take. Many problems could be avoided if performers and producers understood the grammar and conventions of nineteenth-century operatic language and observed the priority that needs to be given to the requirements of music and singing. One of the most important points to bear in mind is that a mid-nineteenth-century Italian stage would stretch out approximately to what is now the fifth row of the orchestra stalls, and that singers of the period traditionally sang near the front of the stage. To oblige them to sing standing far back from the modern proscenium is to deal them (and of course the audience) a double blow.

We might also add a word about the "director" of the opera. Strictly speaking there was no such person in mid-nineteenth-century Italian theaters. Acting was governed by a limited code of stylized actions, a code far nearer the eighteenth-century doctrine of "affections" than it was to modern ideas of "naturalism." The librettist traditionally supervised the staging, and his task was to make sure that his written instructions were carried out, that historical propriety was observed. Nothing more was required. The music was the "interpretation" of the libretto; to add another layer of "interpretation" would have been at best redundant, at worst contradictory. A further serious distortion comes from expecting the singers to engage in complicated business during the singing of set pieces. Such evidence as we have suggests that, on the whole, singers remained stationary during set pieces: the dramatic "frozen moment" finding its natural echo in a static visual tableau.

During the first half of the nineteenth century, Italian theaters relied on new works to form the basis of the repertory. A collection of "standard classics" began increasingly to dominate as the century went on, but it was only some time after Verdi's middle-period works that revivals became the staple of the opera house. At the time of *Nabucco*, the audience at La Scala would have been outraged not to find at least two works new to Milan – if not to the world – on each season's *cartellone*. Operas were often staged at very short notice (if we are to believe Verdi's recollections in later life, *Nabucco* had just twelve days from first rehearsal

to premiere)⁴⁶ and, in some senses at least, would certainly have lacked the polish of their modern-day revivals. But we must not ignore the fact that, although the individual works may have been new, the tradition in which they were couched was age-old. There were no problems of “interpretation” in the modern sense, no alien conventions, no linguistic difficulties.

We would also do well to remember that the forces employed in an operatic production were, at the time of *Nabucco*, rather different from those we use today. As we can see from the personnel list in *MI*⁴², the modern-day role of “conductor” was split into two. First on the list comes the “maestro al cembalo,” sometimes called the “maestro di musica” or “maestro concertatore.” He was the director of the solo vocal parts; he rehearsed the singers and, when required, directed the secco recitative from the “cembalo” (a generic name for keyboard instruments). He might also advise the singers about ornaments, perhaps even write examples for them to perform. But his presence did not prevent the principal singers from having a considerable musical influence on the performance; if the composer were on call, singers sometimes requested changes that would accommodate the music more exactly to their vocal means; if he were absent, they often made wholesale changes in the score, substituting arias in which they knew they could produce an effect.

The other key figure in a performance was the “primo violino, capo, e direttore d’orchestra.” We know that, at La Scala a little earlier in the century, the “capo d’orchestra” and the other first violins would stand at the front of the orchestra, with their backs to the audience, facing the remainder of the players.⁴⁷ This “direttore” directed not from a full score, but from a first-violin part to which were added the main vocal entrances and important instrumental cues, as well as a good deal of the literary text. Only a single copy of this amplified first-violin part was provided, and it usually circulated in manuscript only.⁴⁸

These performing conditions were possible because operatic style was so uniform, and so uniformly understood. And, as a direct result,

Verdi’s score lacks one or two elements that modern performers find essential. The most obvious of these lacunae is in dynamic levels, especially in passages that are sparingly orchestrated. It is surely significant that the one complete number that has no dynamic or tempo indication is N. 6, Zaccaria’s *Preghiera*, which is almost entirely for solo instruments. Such things could safely be left to the discretion of performers. We cannot rely on such understanding today, and so the critical edition has, sparingly and always with the appropriate typographical distinction, supplied essential dynamic levels and tempo markings, either from *pvRI* or on the basis of the musical character of the section.

But the most contentious topic in modern performances of nineteenth-century Italian opera is the extent to which singers should be permitted or encouraged to add ornaments to their parts. This is a murky area, one that badly needs further research; here we can touch on only a few basic issues as they affect *Nabucco*. Perhaps most obvious is that *Nabucco* was composed during a period of transition, at a time when ornamentation of the vocal line was becoming increasingly less an obligatory element of a singer’s performance. Countless contemporary reviews draw attention to this change in taste, commenting on the fact that this or that singer was “out of date” or “up to date” in the quantity of embellishment they chose to employ. Another point becomes clear from journals of the day: the use of added ornaments was, by this period, virtually the exclusive domain of female singers: Verdi hardly ever wrote florid tenor or bass parts, and it is unlikely that he imagined (or intended) that ornamentation should be added by the performer. This leaves us, in *Nabucco*, with Abigaille and Fenena as possible targets. In the former case, Verdi has, with characteristic skill, bound the ornamental element inseparably to the dynamic character of the line; it would seem difficult to add anything more, even on the cabaletta repeat of N. 5. In the latter case, Verdi has obligingly supplied us with an ornamented version of Fenena’s *Preghiera* (published as Appendix 4); it is probably better to leave well enough alone.

46. See above, p. XXI.

47. See Marcello Conati, “Teatri e orchestre al tempo di Verdi,” in *Giuseppe Verdi: Vicende, problemi e mito di un artista e del suo tempo* (Colorno, 1985), pp. 47-78.

48. The performing material that constitutes the only source for the “Romanza Fenena” Verdi wrote for La Fenice, Venice (N. 13b, Appendix 5) includes such a part (see Critical Commentary to Appendix 5 of the full score). In a few cases, parts were printed: see the examples cited in Giuseppe Verdi, *Rigoletto* (Chicago-Milan, 1983), edited by Martin Chusid, introduction, p. XXVII, n. 87.

CRITICAL NOTES

Sinfonia

54-107 A: V indicated only the following dynamics: at 71, **p** in Trn; at 88, **pp** in Trn, VI I, and VI II, and **p** in Cb (Vc = Cb); at 97, **p** in Tr and **pp** in Trn. **RI** imposes an alternation of **ff** at 70, **pp** at 74, **ff** at 78, and **pp** at 82. There are no markings in **A** to suggest this alternation of extremes. One could, of course, hypothesize that the **p** in Trn at 71 refers only to these instruments, but what would then be required in Cor I, II and Vle? Had V wanted such an extreme differentiation in dynamics, it is unlikely he would have omitted all such indications. **WGV** prefers to derive its dynamic levels from extensions of V's markings. It should go without saying that **p** does not always mean the same thing: a **p** applied to a solo melody in Ob and Cl with pizzicato string accompaniment (as at 54) is different from a **p** applied to a fuller texture (as at 70).

Of the thirteen manuscript copies that contain the Sinfonia, only three (**B-Ba**, **B-Bc**, and **US-NYp**²) have an alternation of dynamic levels such as is found in **RI**.

301-302 VI I A: That there is a tie across the barline only in VI I (presumably part of the skeleton score) is suspicious, even if the sign is repeated in 305-306, where VI I is the only explicit part. Though the position of the \sharp at 302 (on the third beat) suggests V wanted the tie, at 306 he placed the \sharp on the downbeat, suggesting he did not want it. Because the examples are so few in number here, **WGV** consigns these ties to a footnote.


N. 1. Introduzione


Source

For reasons discussed fully in the introduction, **WGV** regards this Introduzione as a separate number, even though it runs without a break into N. 2. As a result, the final measure of N. 1 is also the first measure of N. 2.

Critical Notes

1 **MI**⁴²: Solera's biblical reference, to "Gerem. XXXII," is incorrect. The quotation actually comes from Jeremiah XXXIV: 2, in the Italian translation of the Bible by Giovanni Diodati. **WGV** supplies the correct reference.

1-3 A: The only dynamic is an **f** in VI I at the start of 3. **WGV** has extended this mark back to 1, and applied it to all instruments. But its placement in VI I implies a  through the rising arpeggio of 2. **WGV** makes explicit this suggestion in both 2 and 6, as in **pvRI**.

18 Coro D. A:  / **WGV** alters the pattern to conform with T. and B.

19 Coro A: "cadono" / **WGV** corrects this to "cadano," as in **MI**⁴².

30 Coro D. A: "Rege" / **WGV** follows the lower-case "r" V wrote in B. at 29, as in **MI**⁴².

34 Coro B: A: The second two eighth notes were originally drawn with separate stems, over which V wrote a single connecting beam. This emendation does not reflect the declamation, and **WGV** follows the notation of Coro D. and T.

55-56 Coro B. **MI**⁴²: "le vive preghiera."

58 Coro B. **MI**⁴²: "è grato profumo che sale al Signor."

58-59 A: It would be tempting to make the orchestral phrasing conform to 50-51. Because harmonic detail and articulation are quite different, however, **WGV** preserves the discrepancy.



63-71 Coro B. **MI**⁴²: "Per voi della fiera nemica falange sia nullo il furor!" In A, V wrote a different text: "in voi della fiera falange nemica s'acqueti [sic] il furor!" **WGV** corrects V's spelling of "s'acqueti."

71-96 A: There are very few explicit dynamic levels in this section: **p** for Coro D. at 72, **pp** for Coro D. at 78 and for Cor I, II at 79, **pp** for Coro D. at 87, and **pp** for Coro D. at 95. **WGV** respects the choral indications, while adding a suggested **p** at the upbeat of 81 (parallel to the upbeat of 73), and moving the **pp** at 87 to the preceding upbeat (as at 78). In the absence of adequate instrumental markings in A, **WGV** accepts and extends the Cor I, II **pp** at 79, and supplies other markings parallel to the choral indications.



75 Coro D. **MI**⁴²: "dei venti."

78 Coro D. **MI**⁴²: "dai nembli."

82, 90, 92 Coro D. A: Though the number of different notes is reduced to two on the third beat, V did not specify which part should be sung by Coro D. II. **WGV** follows his notation at 74, assigning Coro D. II to the tonic. The same problem recurs at 106, 114, and 116.

82, 88 Coro D. A:  / **WGV** alters the rhythm to , as in Ob and Cl. This rhythm is used throughout 72-120 for the opening of each phrase (including the exactly parallel 106 and 112). Only the truly exceptional 104 is different.

89, 91 Coro D. II A: There are no explicit \sharp at the end of the measure for the *a'*, either here or at the repetition (113, 115). The signs are clearly necessary, however, and **WGV** adds them without typographical distinction.


90 Coro D. A: "la nostre preghiere." In addition, the downward stem for the last note of the measure has only a single flag, signifying ; **WGV** alters it to , as implied by the previous dotted eighth rest and as explicitly drawn by V in the upward stem.

92-95 Coro D. A: V's use of stems is inconsistent: sometimes all three notes are on a single stem; sometimes the top two are stemmed together; sometimes the bottom two. Given the similar motion of the voices at 92-95, **WGV** employs a single stem for all three voices. Thus, the accents at 93 and 95 are interpreted as affecting all three notes. (Notice that at 89, in a different musical context, the stemming and accent were interpreted differently.)

96 Coro D. A: The **ff** comes after "Deh!" **WGV** follows Coro B. and places it before the word.

100-104 MI⁴²: The words "Il Dio d'Israello si cela per tema?" are in italics. Though they are not differentiated in A, **WGV** renders the effect desired in MI⁴² by underlining them.


104-105 Coro A: The **ff** indications occur at the beginning of 105. **WGV** follows the musical sense and moves them to the upbeat in 104.

108 Coro D. A: γ  | / **WGV** adjusts the value of the upbeat as in Coro T. and B., as well as in the instrumental parts.

110 Coro D. A: On the third beat there is a single $c\sharp''$, with an upward stem. V presumably forgot to add the two lower voices. **WGV** supplies the missing $g\sharp' + c\sharp''$.

112 Coro D. A: **pp** / Both Coro T. (at 113) and orchestral markings suggest a level of **p**, adopted by **WGV**.


119-127 Coro A: "l'assirio."

121 Coro B. A:  | / **WGV** alters the second half of the measure, by analogy with 125, to accommodate the verse.



130-132 Coro A: V neglected to repeat "stranier" after the downbeat of 130, but his intention is clear. **WGV** supplies the necessary text.


N. 2. Recitativo [e] Cavatina Zaccaria

1 As mentioned in the Notes to N. 1, this measure is both the last of N. 1 (i.e., 136) and the first of N. 2. In the main body of the score, the composer included it as the first measure of N. 2, on f. 27.

2 Zac A:  | / **WGV** assumes that V neglected to add a second prolonging dot to the second note.

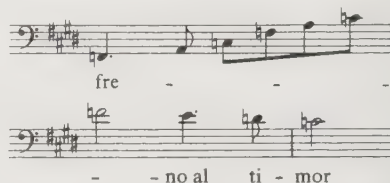
4 A: V wrote **Largo** twice over the VI I staff, once at the start of the measure, once at the end. **WGV** reproduces only the former, which coincides with the double bar.

4 Zac A:  in the first half of the measure / Given the rhythmic context of these measures, **WGV** considers the  to be an error and halves its value.

12 Zac A:  in the second half of the measure / Given the rhythmic context of these measures, **WGV** assumes V simply neglected to write the second

dot, and emends the part accordingly.

19-21 Zac A: V made two earlier attempts at writing this passage. The first version, on Zac's usual staff, takes the singer to f' :



The second version, written on the staff above and itself showing signs of erasure (or at least smudging), reads:

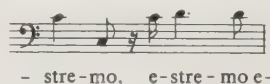


V crossed out both these versions, and supplied the definitive one on the staff below. The changes probably reflect the composer's attempts to suit this cadenza-like passage precisely to the voice of Prosper Dérivis, the original Zac.

22-23 Zac A: "Idio."

25 Zac MI⁴²: The libretto has a semicolon after "aita"; **WGV** substitutes a period. The MI⁴² punctuation reflects the fact that "D'Egitto là sui lidi" does not open a fixed poetic form, but is the third line of a stanza that began at "Freno al timor!" V disregarded the poetic structure, yet failed to supply punctuation in A after "aita."

40 Zac A: The line originally read:



When V altered it to the definitive version, he only partially deleted the prolonging dot on d' .

68-69 Coro MI⁴²: "Qual rumore?.."

74-75 Ism A: "s'avvanza"; the correct spelling is in MI⁴².

81-82 Zac MI⁴²: "porrà il cielo"; V's modification is quite clear.

82 Zac A: V originally wrote g on the first beat, but later changed it to b .

85-86 Zac MI⁴²: "sulle rovine."

89 Zac A: The note on the downbeat was originally c' .

90-92 Zac A, MI⁴²: In A, Zac = "Quella prima fra le Assirie"; in MI⁴², Zac = "Questa prima fra le assire." **WGV** follows A in "Quella," but corrects its spelling of "Assirie."

98-187 A: V left traces of an earlier version of this

cabaletta. Passages in which the presence of the earlier version creates problems in determining the final text are mentioned in Notes 99-100 and 111-112 below.

98-187 Coro **MI**⁴²: No text is provided for Coro in the cabaletta. We do not know whether this was simply a misreading of Solera's manuscript libretto, but in any case V derived text for the choral interventions from Zac's stanzas.


98 A: There is no dynamic level, nor is one given in **pvRI**. Clearly it is not the **ff** of the preceding measures. The **p** at 107 is in a context that suggests a reduction in dynamic level. Perhaps an absence of dynamic level means nothing exceptional at either end of the spectrum. **WGV** chooses **mp**, bearing in mind that many of V's most "energetic" cabalettas start rather quietly. The problem of dynamic levels does not end here. It seems unlikely that V intended a level of **ff** to be maintained throughout 114-120, but the passage would require more complex interventions than the addition of a single initial level. In the absence of autograph evidence, **WGV** leaves this problem to the judgment of performers.

99-100 Zac A: The slurs belong to the earlier version of the melody and were partially erased in its revision. That V drew a slur in the repeat of the cabaletta theme at 136 (which has only the definitive melody), however, suggests they should be preserved.


111-112 Zac A: There were > on the downbeat in the original version of the melody in both measures. In the revision these accents were not erased, but they lie far from the definitive notes. In the repetition of the cabaletta theme at 147-148, the accents are not present, nor are they found in any choral parts. **WGV** considers them to be associated only with the original version of the melody and does not include them.



112 Zac, Coro **MI**⁴²: "che dia morte" / V changed this throughout the cabaletta to "che sia morte."

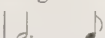
113 Zac A: There is a staccato on the second beat. In the absence of supporting evidence, **WGV** suppresses it. Note that in the repeat of the cabaletta theme (149), V wrote staccati on the triplet in every vocal part, but none on the ensuing quarter notes.

146 Zac A:  / This differs from the parallel passage at 110. Though **WGV** generally prefers to retain discrepancies between two statements of a cabaletta theme, the reading at 110 seems distinctly preferable and has been adopted at 146.

161 Coro B. A: "cendi," the conclusion of "accendi." This is an unerased remnant from a superseded text (see Note 98-187, A).

164 Zac, Coro B. A:  in the second half of the measure. **WGV** eliminates one of the dots, as in Coro D. and T., a solution found in all parts at the parallel 170.

166 Zac A:  / Prolonging the *d'* through the third beat creates an uncharacteristic harmonic clash. **WGV** adopts the note value () from the parallel passage at 160.

169 Coro D. A:  / **WGV** adds a further prolonging dot, following Coro T. and B.

171-172 Coro T. A: Two slurs join the last notes of 171 to the first notes of 172. As they find no corroboration in parallel parts, **WGV** deletes them.

N. 3. Recitativo e Terzettino

4, 8 **WGV**: The dynamic indications, which follow the natural tendencies of the music, are derived from **pvRI**.

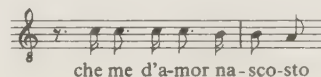
10 Ism **MI**⁴²: "O mia diletta!"

14 A: V wrote **Andante** above and below the staves, but also added it to Ism, to the left of the "cantabile." The notation does not suggest **Andante cantabile**, and **WGV** presumes V simply intended to write **Andante** yet a third time, next to the vocal line. For visual clarity, **WGV** suppresses this extra appearance of the term.

18-19 Ism **MI**⁴²: "ambasciador."

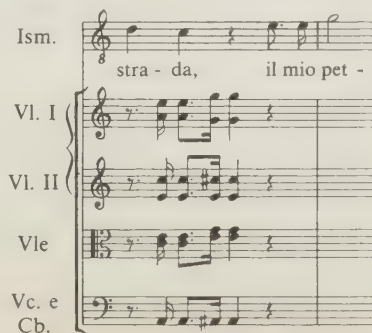
24-25 Ism A: V originally wrote "l'invidio e feroce," but "feroce" was crossed out and another word (illegible) was added. Finally, a hand other than V's wrote "cru dele" above the vocal line. **WGV** accepts this final reading, also found in **MI**⁴².

26-27 Ism A: The same process of double erasure occurred here (see Note 24-25). V originally wrote:



Later he changed the music to the definitive version, crossing out "nascosto" and writing a further (now illegible) word below. Finally, another hand added "furente" above the vocal line. **WGV** accepts this final reading, also found in **MI**⁴².

39-43 Ism A: V changed his mind at least three times before arriving at a definitive version of this passage, crossing out and erasing earlier versions and eliminating an entire bar. His first version of 39-40 was:



Ism.
stra - da, il mio pet -

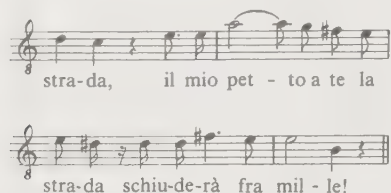
VI. I

VI. II

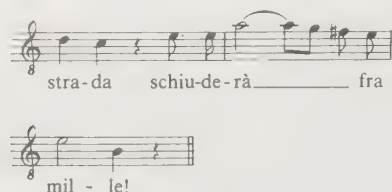
Vle

Vc. e Cb.

He then changed the accompaniment at 39, as in the definitive version, and wrote the following vocal line (notice his repetition of the text “il mio petto a te la strada”):



Only after a shortened third version (omitting the text repetition),



did he arrive at the definitive text. By this time, the score had become so messy that, from the final beat of 39, he was obliged to write Ism's line on the staff above.

49 Fen, Ism MI⁴²: The stage direction is: “(atterriti)”; in the context of the score, **WGV** has preferred to print “(atterrita)” for Fen and “(atterrito)” for Ism.

50 MI⁴²: The beginning of the stage direction is different: “s’arresta innanzi ai due amanti, indi con [etc.]” In A, V misspells the second word as “improvisamente.”

53 Abi A: V originally wrote “a piace[re]” at the beginning of the measure, but later crossed it out and wrote “ad libit[um]” by its side. **WGV** places “ad libitum” at the beginning of the measure.

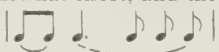
57 Abi A: “d’assirā.”

76 A: V wrote **Andante** at the top of 76, but **Adagio** above Fl. As the **Adagio** is attached to a sounding instrument, **WGV** adopts it, saving **Andante** for 84. This solution also appears in **pvRI**.

76 WGV: The (p) comes from **pvRI**.

79-82 MI⁴²: The stage direction is slightly different: “(dopo breve pausa s’avvicina ad Ismaele e gli dice sottovoce).”


85 Abi MI⁴²: “il regno, il core.”

87 Abi A: The first slur is somewhat short, and the second stretches back, so that  would be a possible reading. **WGV** rejects this interpretation, however, on prosodic as well as musical grounds.

89 Abi MI⁴²: “questo amore.”

89 Abi A: V changed his mind twice about the setting of “è quest’a[more]” before arriving at the

definitive version. He originally wrote $g' - g' - g\sharp'$; then he substituted $c'' - c'' - c\sharp''$, as at 85. Finally, he erased this new version and restored the earlier layer.

93 Abi A:  on the second and third beats / As V was often careless in supplying double dots, **WGV** makes the simpler emendation, adding an extra dot to the first note.

93-94 Abi MI⁴²:

Ah, se m’ami, ti potrei

Col tuo popolo salvar!

94 Abi A: The ornament to the penultimate note lacks a slash, but the musical context requires one (as at the penultimate note of 93).

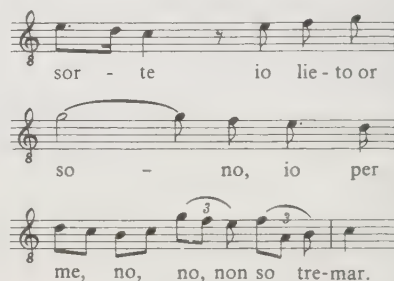
96-102 Ism MI⁴²:


Nol... la vita io t’abbandono,


Ma il mio core nol poss’io;

Di mia sorte io lieto sono,

101-104 Ism A: The phrase was originally different. Here is a possible reconstruction:



Though the a' at the second beat of 103 is double dotted, it is followed by a ; **WGV** omits the second dot.

105-107, 109-111 A: The different slurrings of  may well be deliberate, suggesting greater expansiveness as the passage continues. **WGV** preserves the discrepancies of A.

108 Ism MI⁴²: “Sol ti possa” / V wrote “Ma ti possa” throughout the concluding section.

114-123 Abi, Fen, Ism A: V made such extensive revisions to the vocal parts of these measures that it was necessary to have 114-122 recopied on a separate folio, f. 52^v (f. 52^v is blank). As the recopied version is not in V’s hand, there exists some doubt as to its authenticity. In several places, however, it offers a version not recoverable from the main body of the score, suggesting that V prepared an intermediate draft of the passage, which he passed to the copyist. It seems unlikely a copyist would have revised the music without V’s participation. **WGV** bases its text on the recopied folio.

The first layer of the vocal parts was as follows:

114

Abi. -trei, sal -

Fen. Oh pro - teg - gi il mio fra - tel - lo, e me

Ism. Ma ti pos - sail pian - to

117

Abi. -var, ah il tuo po - po - lo sal -

Fen. dan - na a la-gri-ma - re!

Ism. mi - o pel mi-o po-po-lo par -

119

Abi. -var! sal -

Fen. oh pro - teg - gi il mi - o fra - tel - lo, e me

Ism. -lar! ma ti pos - sail pian - to

122

Abi. -var, ah il tuo po - po - lo sal-var,

Fen. dan - na a la-gri-ma - re,

Ism. mi - o pel mi-o po-po-lo par-lar,

124

This version was entered completely, with full text. It is not always possible to be sure which slurs were present in each version. A few problems are worth noting:

120: The unlikely difference in declamation in Fen between 120 and 115 is present in A. In the final version, the variant of 115 occurs in both instances.

122: In Abi, the notes in the triplet on the fourth

beat are, incorrectly, beamed together. WGV separates the final note, as in 117.

123: An illegible verbal instruction appears over the third beat in Abi.

Sometime later, V decided to alter the order of vocal entrances from Fen – Ism – Abi of the first version to Ism – Abi – Fen. He entered this second version, erasing the earlier version as best he could:

114

Abi. -trei, ah se m'a-mian - cor po -

Fen. e me

Ism. [Ma ti pos - sail pian - to mi - o,] il pian - to

117

Abi. *-trei, ah* *il tuo po - - po-lo sal-*

Fen. *dan - na* *a la-gri-mar!*

Ism. *mi - o,* *ah si, par-lar!*

119

Abi. *-var!* *[ah se m'a-mian - cor po -*

Fen. *e me*

Ism. *ma ti pos - sa il pian - to mi - o, il pian-to*

122 124

Abi. *-trei,] ah* *il tuo po - po-lo sal-var,*

Fen. *dan - na* *a la-gri-mar,*

Ism. *mi - o* *pel mi-o po-po-lo par-lar,*

The music offers no transcription problems (especially in the second half of the phrase, where made no attempt to enter a "third" layer), but some of the text is less certain:

114-116: V omitted the text in these measures for Ism; the correct text can be derived from the second layer at the parallel 119-121.

120-122: V wrote the wrong text for Abi: "ma ti possa il pianto mio." The correct words, "ah se m'ami ancor potrei," is correctly notated in this layer at the parallel 115-117.

Finally, V decided to return to what was essentially his first layer. He made a desperate, unsuccessful attempt to indicate this in the first half of the phrase in the main score. His efforts are particularly clear in Fen, who is the first to sing in this version: the third layer was entered over the incompletely erased first layer in a darker ink. V tried to do the same in Ism, and also erased the second layer in Abi, but then gave up the attempt. There is no source to fill the gap between this attempted third layer in A and the added f. 52^r, in the hand of a copyist. The presence of some important changes between the main score (in any of its layers) and the added folio suggests that, unless we are prepared to assume the copyist made major

changes in V's text on his own initiative, V must ultimately have provided some material from which the copyist worked.

WGV accepts the copyist's version of 114-122 at f. 52^r as the basis for the critical edition, with the following queries and emendations on the basis of the autograph materials:

Abigaille

121: Though it would be possible to argue for adopting the > from the first version here (and, by extension, at 116), WGV prefers to omit it.

122: The chromatic scale is written as a series of quarter notes on f. 52^r. WGV considers this version too visually emphatic, and believes the musical sense of the phrase is better served by beaming the notes together, as at both 117 and 122 in the two autograph versions. Perhaps the large fermata in 117 in the first version captures better the freedom with which this scale should be sung, but WGV allows the more precisely placed fermatas of f. 52^r to stand unchanged. In any event the cadenza should be sung with considerable freedom.

Fenena

114, 119: On both occasions, V wrote "Oh protteggi," while in both MI⁴² and f. 52^r, the words are

“Sol proteggi.” It seems clear that V heard the text as “Oh proteggi,” and the change on f. 52^r is probably a gesture of obeisance by the copyist to the text of the libretto. **WGV** follows **A**.

118, 123: Though there is no slur at 118 in f. 52^r, the model V provided at 118 is so clear and musically justified that **WGV** includes a dotted slur at both 118 and 123.

Ismaele

115, 120: When V set Ism’s text at 108, he changed “Sol ti possa il pianto mio” to “Ma ti possa.” Returning to the text at 115 and 120 in the first layer, he wrote “Ma” both times. Preparing the second layer, he wrote “Ma” at 119 (not at 114, where he neglected to enter text). He even wrote “Ma” together with the Ism words (inappropriately) in Abi at 120-121. This all suggests that the “Sol ti possa” on f. 52^r, at both 115 and 120, is an attempt to correct V’s text in accordance with **MI**⁴². It is impossible to accept this reading without also changing V’s text at 108. **WGV** follows V’s “Ma” throughout.

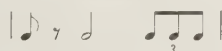
118, 123: Neither staccati nor slurs are present either at 118 (on f. 52^r) or at 123 (in V’s autograph): in both places there is no articulation at all for Ism. **WGV**’s slur is imitated from Fen in the first layer at 118; the staccati are all present in the first layer of Ism at 118. This articulation is perfectly appropriate to the context and seems well worth preserving.

123 Abi A: As mentioned in Note 114-123, V wrote an illegible instruction over the *a*’.

126 Fen, Ism, Fl, Cl A: All parts originally had the rhythm:



Though V altered this reading to



in Fen and Ism, he neglected to do so in Fl and Cl. The two divergent rhythms cannot coexist, however, and **WGV** has altered Fl and Cl to agree with the corrected vocal parts. This version is also given in **pvRI**.

127-128 Abi A: The part originally read:



V’s corrections are somewhat messy, but the final version does not present serious uncertainties. In the next phrase, the \sharp before the first *c*’’, clearly present in **A**, is omitted in **pvRI**. There is no ambiguity in V’s notation here, nor any reason not to follow it.

N. 4. Finale Parte Prima

15-16 A: **WGV** preserves the discrepancy between the four accents per measure seen in several parts here, and the two accents per measure in 3-4. It is at

least possible that V wanted greater emphasis for this repetition of the figure.

22, 26 Coro A: in B. (22) and D. (26) **WGV** deletes one prolonging dot and alters the to , as in all parallel instrumental parts (see also 10 and 14).

46-47 Coro T. **MI**⁴²: “la rovina.”

52-70 Zac A: V marked the part “col [Primo] Basso del Coro”; **WGV** assigns him a separate staff.

59 Coro T. A: In addition to the slur covering the first three notes, a shorter slur, which **WGV** has suppressed, covers only the first two notes.

60-61 Coro T. A: “ahi sventura” / Following Coro D., **WGV** alters the text to “Chi difende.”

73 A: “s’avvanza.”

73 Abi A: / Assuming the very evident double dot is unlikely to be an error, **WGV** halves the final note.

76 A: The tempo indication above the staff was originally **Allegro vivace**, altered subsequently by V to **Allegro marziale**.

76-77 Zac **MI**⁴²: “Chi passo.”

77 Zac A: V originally wrote *d* for the first three notes of the measure, then corrected them to *d*’.

81-82 Abi A: “s’avvanza.”

145-147 A: The accents in the instrumental parts are unusually large, and might be construed as . **WGV** prefers the accents.

152 **MI**⁴²: The stage direction concludes differently: “dice a Nabucco.”

155 Zac A: on the third and fourth beats / **WGV** corrects the rhythm by halving the last note, as in the declamation at 153 and 157.

160 Nab **MI**⁴²: “da/ cavallo.”

162-166 Nab A: Although V wrote “da sé,” he neglected to place the text in parentheses. **WGV** derives these from **MI**⁴².

169-226 **MI**⁴²: Solera placed the strophe for Nab within parentheses, and opened (but neglected to close) parentheses around the strophe for Abi and the one shared by Zac, Ism, Anna, and Coro. Though there are no indications of parentheses in **A**, **WGV** derives them from **MI**⁴².

179-180 Nab A: “pianti lai” / **WGV** follows **MI**⁴² in adding the conjunction, as in **A** at 181.


182 Nab **pvRI**: Reacting to the superfluous sharp V wrote before the *c*’ (second note on the second beat), **pvRI** (and all subsequent editions) assumed V heard a sharpening of the note, hence “corrected” the reading to *c*×’. But the argument works equally well in the opposite direction: V may have deliberately added the sharp to warn readers *not* to sharpen the note further. Given the uncertainty, **WGV** preserves V’s explicit notation.

184-225 Fen **MI**⁴²: Solera provided a full four-verse strophe:

Padre, pietade – ti parli al core!...
 Vicina a morte – per te qui sono!...
 Sugli infelici – scenda il perdono,
 E la tua figlia – salva sarà!

Although V ultimately used all these verses, he emphasized Fen's plight by having her repeat again and again: "Padre, pietade, pietà." In the absence of autograph models for punctuation, **WGV** supplies an exclamation point at the conclusion of major divisions of the movement.

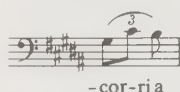
185-226 Anna A: V did not originally write a separate part for Anna. Later he returned to the score and, using a smaller script, added the part on Fen's staff. Though V often omitted Anna's words, they can always be derived from parallel parts.

187 Anna A: The final note = ; following Ism and Zac, **WGV** halves the value.






188 Abi A: Though the final note appears to be $a[\sharp]'$, in this context the note must be read as b' .

188 Fen, Ism A: V originally wrote the penultimate notes as $g[\sharp]''$ (Fen) and $g[\sharp]'$ (Ism); the final version is in no doubt.

190 Anna, Zac A: Zac originally =






on the third beat / V subsequently crossed out the first two notes of the triplet and substituted a single $g\sharp$. He wrote the same part for Anna (an octave higher), but neglected to emend it. Because Anna's part is rather carelessly notated and because an unacceptable harmonic clash would result with Ism, **WGV** corrects Anna just as V himself corrected Zac.


191-192 A: There are inconsistencies in V's notation of the rests and notes on the second beat. At 191, Anna, Fen, and Ism = , while Zac and Coro D., T., B. = ; at 192 Abi, Anna, Fen, Ism, and Zac = , while Coro D., T., B. = . **WGV** regularizes to , which **WGV** considers to represent V's intention. See also Note 201.



191-193 Anna A: There was no room for V to include text for Anna; **WGV** supplies it from the parallel parts, Ism, Zac, and Coro D., T., and B.


196-197 Nab A: "cadrà" / This is one of Abi's words. **WGV** assumes this was a lapse and substitutes Nab's *tronco* word, "dovrà."

199-200 Anna, Fen, Zac A: The dynamic levels occur at the start of 200. **WGV** brings them forward to the upbeat in Anna and Zac.

201 A: As at 191-192 (see Note), there are inconsistencies in V's rhythmic notation on the third beat in the vocal parts: Anna, Fen, Ism, and Coro D. = , Zac and Coro T. and B. = . Again, **WGV** prefers . At the parallel 202, 203, and 204, however, V consistently wrote


. Although an argument could be made for regularizing the rhythm to that of 201, especially at 202 and 203, **WGV** follows the notation of A, leaving eventual modifications up to the performers.

202 Anna A:  on the second beat / This is surely a careless error in the hastily added part for Anna. **WGV** proposes , as in all parallel parts.

202 Coro B. A: The second  lacks its prolonging dot; **WGV** supplies the necessary sign, as in all parallel parts.



202-204 Anna, Ism A: V originally tied the first two notes together in Anna at 202-204 and in Ism at 202 and 204. He clearly erased these incorrect signs in Anna, though not in Ism. **WGV** omits them.


204 Fen A: Originally, Fen = $e[\sharp]''$ on the last beat, together with Anna. Later, to the left of this double-stemmed note, V added $c[\sharp]''$, which **WGV** assumes was intended for Fen.








208 A: Though V only marked **ff** at 202,  in the melody at 207, and **pp** for Coro at 208, a new orchestral dynamic level is needed at 208. **WGV** assumes V wanted Coro particularly quiet, and suggests $[p]$ for the orchestra.



208, 212 Anna, Ism, Zac A: "su figli," while **MI**⁴² = "sui figli" / **WGV** supplies the apostrophe missing in V's truncation.

210 Fen, Zac A: Their declamation, though different from that of Anna and Ism, is absolutely clear. As Fen has a separate text from the others, hers offers no difficulty; perhaps V differentiated Zac from Anna and Ism to reinforce Fen, with whom Zac sings at the lower octave.

213 Anna, Fen, Ism A:  on the second beat / **WGV** adds a second , as in Zac and VI I (cf. the parallel 209).

215 Zac A: V mistakenly drew two  between the first and third beats. **WGV** deletes one of them.



215-217, 219-221 A: In the vocal parts with an upbeat, V was inconsistent in his notation of the third beat. The figure always begins with , but continues either with a  or a : the  occurs in all six measures in Anna and Fen, in Zac at 215 and 216, and in Coro D. II at 217 and 221; the  occurs in all six measures in Ism, in Zac at 217 and 219-221, and in Coro D. I, T., and B. at 217 and 221. **WGV** prefers the , and hence regularizes the figure everywhere to .

215, 219 Nab A: At 215, ; at 219, . **WGV** emends the notation both


times to , as V wrote the part at 216 and 220.

218-219, 222-223 Zac A: Originally = $f\sharp-a\sharp-b$, with slurs over the first two notes / When V substituted the definitive version, he neglected to cancel the slurs (which would now function as ties). **WGV** deletes them.

221-223 Ism A: V neglected to supply Ism with words from 221 through the downbeat of 223. (Note


that 221 is the first measure on a new page, f. 69.) **WGV** supplies them from parallel parts and from 217-219. The situation is more complicated, however, because at the third beat of 222, V wrote only , unlike the  of the parallel 218. The part could, of course, declaim the text either way. That Anna continues the declamation of 218 at 222, however, suggests that Ism's failure to do so is an error, perhaps occasioned by the omission of the text. **WGV** alters Ism at 222 to agree with the fully notated version of 218.

223 Nab A: On the second beat V originally beamed together the first two notes of the triplet. Realizing that this would not accommodate the syllables, he modified the notation as in the parallel 224.

245 Zac A: V mistakenly added a prolonging dot after the  on the second beat. **WGV** deletes it.

250-254 MI42: The stage direction = "(ferma improvvisamente il pugnale e libera Fenena che si getta nelle braccia del padre)".

257 A: In the *spartitino*, V originally wrote the tempo designation **Allegro**, then added **Presto**, and finally began a new system on which he wrote simply **Presto**, as in the main score.

269, 271 Nab A: The > are unusually large, and could be construed as . **WGV** prefers the >: V is more commonly lavish with his accents than mean with his diminuendi.

273-274 Abi A: V originally intended Abi to sing a sustained *a'* from the second half of 273 through the whole of 274, but the notes were subsequently erased and no words underlaid.

273-475 Anna A: Across 273-275, V wrote "La parte d'Anna sempre unisono coll'Abigaille colle parole del Coro." In fact, if Anna is to sing with Abi, she must enter before Coro. In any case, V's instruction for her to sing with Coro is contradicted by **MI42**, where she is assigned the same verses as Ism and Fen. **WGV** prefers Solera's instruction, and considers V's phrase a hastily and inaccurately jotted direction, made when he realized there was no available staff for Anna in the main score. That it is Anna who, in Scene V of Part II, arrives with the converted Fen and asks the Levites to pardon Ism, argues strongly for her not associating with the strophe given to Zac and the Coro in the stretta of this Finale.

280-281 Ism A: V carelessly wrote "sul suo ciglio"; **WGV** follows **MI42** in substituting "sul mio ciglio."

286-287 Ism MI42: "mi accese."

300-307 Zac, Coro MI42: Dalle genti sii rejetto, / Dei fratelli traditore!" / V consistently wrote "Dalle genti sei rejetto / Di fratelli traditore!" here and at 396-403. Only at 304 is there evidence of uncertainty: V originally wrote "dei" twice, later substituting "di."

310-316 Zac A: V originally repeated the music of 309 at 310, then continued writing the musical line of 310-315 in the bars that were intended to receive 311-316 (the end of f. 74). Realizing his mistake, he erased

the offending portions and wrote the definitive version. The result is messy but legible.

311 Ism A: Although Solera assigned the same text to Anna, Fen, and Ism, the latter can hardly refer to himself in the verses "Deh non venga maledetto, L'infelice per pietà!" Realizing this, V changed the word to "maledetta," presumably referring to Fen. Although V was inconsistent in making this emendation, it seems wholly reasonable and **WGV** employs it throughout.

314 Fen, Ism A: The syllable "pie-" falls under the fourth beat; **WGV** shifts it to the third beat, as in the parallel 322.

316-371 Zac, Coro MI42: Although the words "Oh fuggite il maledetto" appear in italics in **MI42**, V does not differentiate them in A. **WGV** follows his notations, while footnoting the reading of the libretto.

325-337 Fen A: Fen's melodic line was originally higher in register. V erased this earlier version, except at the second half of 326, where he merely crossed through the rejected *d''*.

335-339 Anna A: In the absence of any obvious text (see Note 273-475), **WGV** follows the structural model of Abi and repeats "pietà."

337 Coro B. A: Though V wrote only *a*, the context demands *a + c''*, on the model of 329, etc..

339 Nab A: > on the downbeat / **WGV** deletes this accent, a unique example on the concluding note of a phrase.


340-347 Anna A: Again, nothing in A gives much assistance in deciding the text Anna should sing here (see Note 273-475). **WGV** anticipates "ah per pietà," found at 348-355.

351 Ism A: *g'* / Perhaps V was still thinking in soprano clef. **WGV** corrects the reading to *f'*.






354 Coro D. A: Though both notes bear >, they are the only examples in the vocal lines at either 346 or 354. **WGV** consigns them to a footnote.

355 Abi, Anna A: The octave might mean that Abi and Anna, who share a staff, should split forces. In the absence of further evidence, **WGV** leaves both notes in each part.

358, 362 Anna A: Since Anna has different words (see Note 273-475), she cannot follow Abi exactly. **WGV** emends the rhythm as in Fen and Ism.

363 Zac, Coro B. A: V originally resolved Coro B. to *c''* () on the downbeat. Realizing that there is no resolving syllable in the text, he smeared the note away while the ink was still wet. In Zac he filled the measure with a rest.



377 Nab A: "vi/i" / **WGV** follows the "vini" of 263, the reading of **MI42**.

425-426 Zac A:     **WGV** adjusts the rhythm to four , as in all parallel parts.

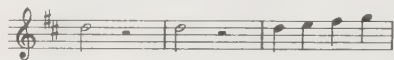
429 Ism A: *f''*, an error arising from V's having




copied the pitch from the staff of Fen (in soprano clef) directly above. **WGV** emends the note to the intended $g\sharp^1$.

460-467 Abi A: V originally wrote the text “s’estinguerà, s’estinguerà,” which follows logically from what precedes. Subsequently, he decided to conclude at 468-475 with the final verse of the strophe, “Pago l’odio almeno sarà,” and he returned to 460-467 to alter the text to “almen sarà, almen sarà.” The resulting text sequence between 459 and 460 is patently illogical, but **WGV** has not wanted to tamper with a passage in which sonic and expressive quality is more significant than verbal logic.

463 Ism A:  To further confuse matters, V entered no text for Ism at 462-475. It would be possible to add “sì” on the fourth beat of 463, accommodating the words to the music, but Ism would be the only part with this rhythm at 463, even though he shares a common rhythm throughout the phrase (460-467) with Zac and Coro. Given these considerations, **WGV** substitutes  for Ism at 463. (See also Note 469.)

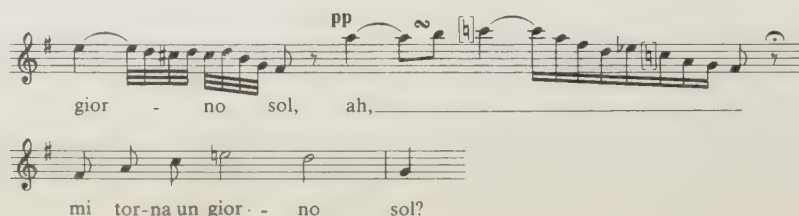
467-482 A: It is possible to reconstruct the skeleton score of this passage, which is different from the final version. An earlier, erased version of Abi at 468-470 probably belonged to the same layer:



469 Anna, Ism A: The part of Anna is not explicit in A, so that her words must be underlaid to the melodic line of Abi, which she is doubling (see Note 273-475); the part of Ism is explicit, but there are no words in his part at 462-475 (see Note 463). In order for Anna to employ Abi’s rhythm at 469, she must be given a syllable at the end of the measure. **WGV** suggests the obvious “ah.” The case of Ism is different. His rhythm at 469 is . If he adopts Fen’s text, repeating “per pietà,” he will lack a syllable for the final  of 469. Here too one could add “ah,” but V’s complete, texted notation for Fen, with a  in the second half of the measure, suggests that the proper emendation of Ism is to adjust his rhythm to that of Fen.

N. 5. Scena ed Aria Abigaille


1 **MI42**: This is the only biblical reference that Solera cites correctly. The quotation comes from Jeremiah XXX: 23, in the Italian translation of the Bible by Giovanni Diodati.



47 Abi A: “l’assirio.”

52 Abi **MI42**: “mentr’ei.”

76-77 Abi A: The *ossia*, written without annotation on the vacant Timp staff above Abi, is elliptical. As the diatonic ascent to c''' and subsequent two-octave leap would lose its point transposed down an octave (with a concluding one-octave leap), one must assume V intended that a singer who needs to avoid c''' should emphasize her lower register by descending to c' and holding the note throughout 77.

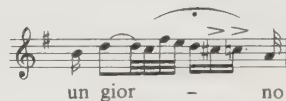
96 Abi A:  in the first half of the measure / **WGV** emends V’s error after the model of the similar 98.

100-101 Abi A: “soffriva dell’altri al duol” / At the repetition of this text at 108-110, V wrote, “soffria dell’altri al duol.” **WGV** alters “soffriva” to “soffria” at 100-101, the reading in **MI42**, and also follows the libretto in correcting “dell’altri” to “degli altri” both times.

102 Abi **MI42**: “Ah,” absent in **MI42**, is V’s addition.

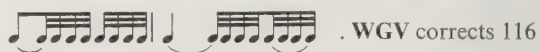
105 Abi A: There is no dot under the fermata, and the sign could be mistaken for a slur. That V intended a fermata, however, is evident from the instrumental parts, and **WGV** supplies the missing dot.

113 Abi **pvRI**: The melodic line is different in the second half of the measure:




This could reflect a version actually sung by the first Abigaille, Giuseppina Streponi, during the initial run of performances, or a variant prepared for the singer who took the role at the Teatro alla Scala in Autumn 1842, Teresa De Giuli Borsi. See also Note 117.

116-117 Abi A: The vocal part is erroneously notated in the second half of 116 and the first half of 117:



WGV corrects 116 following the model of 96 and 98 (see also Note 96), and separates the two groups of thirty-second notes at 117 in order to accommodate the text.

117 Abi A: The third and fourth notes from the end = ; **WGV** halves the value of the latter note.

117 Abi **pvRI**: The cadenza is different:

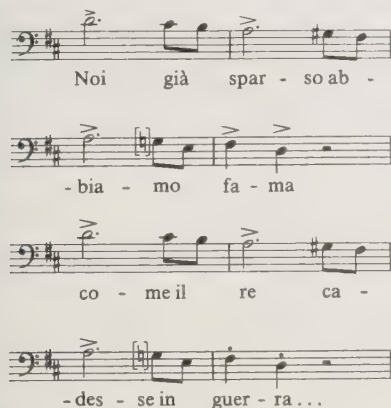
This could reflect a version actually sung by the first Abigaille, Giuseppina Strepponi, during the initial run of performances, or by Teresa De Giuli Borsi during the Autumn 1842 revival.

123-124 Abi A: "s'avvanza?..."


128 Sac MI⁴²: "agli occhi."

143 A: The tempo marking at the top of the score is not in V's hand, and is thus italicized by WGV.

144-151 Sac, Coro A: The vocal lines were originally different:

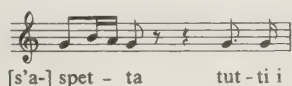


The final version is in no doubt.

156 Sac A:  / Finding no other instance to support it, WGV deletes the second slur.

162 Abi MI⁴²: "Son *teco*..."

187 Abi A: It is possible to distinguish an earlier, erased version:



190 Abi A: The trill sign stops at the beginning of 190, where the score is particularly busy. This apparently careless notation is contradicted in the repeat (229), where the trill continues to the end of the sustained note. WGV prefers this second version and extends it to 190.

203-204 Abi A: On the staff above that of Abi (normally assigned to Timp), V added an *ossia*:



It must have been present before V completed the instrumentation, but was eventually deleted.



207 Coro T. I A: The first note = *d'*, clearly in error. WGV alters it to *e'*, as at 211.

207-208 Sac A:






/ In the absence of other vocal models for these

staccati, and considering the self-evidently detached nature of the passage, WGV deletes these few examples. Their extension to parallel passages would create an impression far removed from that of A.

224 Abi A:  / Seeing no reason here for an inconsistency between verses, WGV substitutes  on the first two beats, as in the initial statement of the theme.

243 Abi A: After the page turn between 242 and 243 (from f. 105 to f. 105^v), V forgot to provide a final note for his *ossia* passage. WGV supplies the *c''*.

245 Sac A:  in the second half of the measure / As Sac is otherwise invariably in rhythmic unison with Coro, WGV emends the rhythm to , V's own notation at the otherwise parallel 249.

246, 250, 256 Abi A:  / Though V did not write three dots, the final sixteenths make his intentions clear.

249 Abi A:  / The underlay differs from the parallel passage at 245. Given the slur over the last two notes, WGV considers the placement of "a" at 249 an error and substitutes the reading of 245.


255 Coro T. II A: *d'* in the second half of the measure / WGV follows the prevailing F major harmony (in which the *d'* would be the only added sixth), altering the note to *c'*.

N. 6. Recitativo e Preghiera

1 WGV: The (*p*) and (*Andante*) come from **pvRI**.

26-27 Zac A: "Israel^o." WGV follows the "Israele" of MI⁴².

32 Zac A: V apparently wrote "Te" rather than the "Tu" of MI⁴². V's solecism is common in colloquial use; WGV follows the grammatically correct version of MI⁴².

36-37 Zac A: A new page (f. 111) begins at 37, probably explaining why V employed separate  in each measure. WGV substitutes a continuous sign.

47 Zac A: In an earlier layer, the part read:



50-51 Zac MI⁴²: "tempio *echeggierà*" / V started to write this at 50, but erased it and superimposed "suonerà."

51-52 Zac A: Although the slur concludes within 51, there is a page turn before 52. WGV has extended the slur into 52, as at the parallel 55-56 (between which no page turn intervenes).

N. 7. Coro di Leviti

Sources

There are two partially autograph sources for N. 7. The first, written on ff. 114-122^v (henceforth Source **A1**), is in E minor; the second, on ff. 147-155^v (henceforth Source **A2**), is in Eb minor. As discussed in the introduction, V originally made a skeleton score of the composition in E minor (**A1**) and had completed a considerable amount of the orchestration before deciding, presumably for practical considerations, to transpose the number to Eb minor. To accomplish this, V had a copyist prepare **A2** by transposing everything he had already written into Eb minor. The composer himself then completed the orchestration directly on **A2**. The copyist finally returned to work in **A1**, transposing the newly orchestrated material into the original key, E minor.

Critical Notes

1 MI⁴², A1: According to the stage direction in **MI⁴²**, the Leviti enter from the “porta a destra”; in **A**, however, V clearly wrote “dalla parte a destra.” **WGV** allows this slight difference to stand.

7 Coro A1: There is a prolonging dot after the ♯ on the second beat, which **WGV** deletes. It is absent in **A2**.

7-9 Coro MI⁴²: The printed libretto treats the first verse as a question and answer between two parts of the Coro. It also has a different text for the second verse:

I Che si vuol?

II Chi mai ci chiama,
Chi ne invita in dubbio loco?...

9 Ism A1: “pontefice” / **WGV** uses the capitalization of **MI⁴²**.

15 A1: V originally wrote **Presto**, then added **All.^o** in front of this **Presto**, without erasing the latter. In **A2**, on the other hand, the copyist entered V’s original **Presto**, but V added **Allo.** beneath this marking, again without erasing the original. It seems clear that V intended his original **Presto** to be superseded, but did he wish the new tempo to read **Allegro presto** (as might be suggested by **A1**) or simply **Allegro**? Because the meaning of the composite term is very uncertain, **WGV** prefers the later “**Allegro**.” It is interesting, however, that **pvRI** has “**Presto**.”

17-18 Coro MI⁴²: “v’ha mortale.”

18 Coro A1: The second and third notes are beamed together. Although the words “che a” can, of course, be elided, the effect is awkward here. **WGV** prefers to use two separate ♯, as V himself did in the parallel 60.

24 Coro MI⁴²: “come il baleno” / V omitted the article in **A1**, as did the copyist in **A2**.

27-39 Coro MI⁴²:

Invano al labbro – presta il veleno,
Invano al core – vibra il pugnale!

33, 71, 75 Coro A1: ♯ on the downbeat / **WGV** substitutes ♯ ♯, as in the parallel 29, and as in all instrumental parts. The copyist followed **A1** faithfully in **A2**.

39-109 A1: As mentioned above, V’s hand is present only in the vocal parts and a few instrumental indications. Most of the instrumental parts are in the hand of a copyist, who transposed V’s autograph orchestration from **A2**. The primary source for the text of **WGV** remains **A1**, but all copyist’s entries have been compared with the autograph version of **A2**. Additions and emendations on the basis of **A2** have been added in pointed brackets.

41-42 Ism A1: “dal anatema” / This text was copied directly into **A2**. **WGV** follows **MI⁴²** in correcting to “dall’anatema.”

43-44 Ism MI⁴²: “il terror” / **WGV** follows V’s text in **A1**, “il furor,” also copied into **A2**.

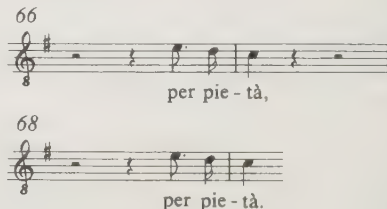
45-51 Ism A1: “o la morte,” also copied into **A2** / **WGV** substitutes “oh la morte,” as in **MI⁴²**, a spelling used by V himself at 81-94.

53 Coro MI⁴²: “Sei” does not appear in the printed libretto.

54 Coro A1: There are staccati on the four ♯ / **WGV** substitutes accents, following Coro at 53. Recall that a page turn intervenes between 53 and 54. The copyist in **A2** provided no articulation for Coro at 53-54.

56 Ism MI⁴²: The “ah” is not present in the printed libretto.

66-69 Ism A1: V originally wrote two further interjections for Ism:



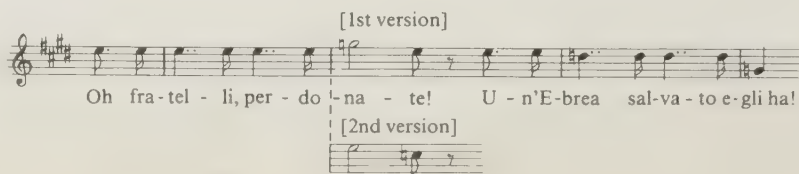
but crossed them out before the part was copied into **A2**.

78, 80 Coro A1: ♯ on the fourth beat / **WGV** substitutes ♯ ♯ from the otherwise parallel 36 and 38. The music notated at 78 and 80 will not accommodate the text.

92-93 Ism A1: V neglected to write the word “morte,” a simple oversight already corrected by the copyist of **A2**.

109-110 Anna MI⁴²: “Deh fratelli.”

111-115 Anna A1: There existed an earlier version of Anna’s recitative, over which the definitive version was superimposed:



113-114 MI42: “Oh che narra!..” is assigned also to Ism, but neither in **A1** nor **A2** does V join Ism to Coro B.

N. 8. Finale Seconda Parte

1 A: The name “Zacc[aria]” in the margin, his clef and key signature, as well as his music and text in this measure alone, are notated with a different, thicker pen, probably not by V. Further up the page, on the staff of Cor I, II, yet another hand wrote a large “-tà,” evidently a reminder that Zac’s final syllable needed to be inserted. Both interventions demonstrate that, in spite of their apparent continuity, NN. 7 and 8 were composed separately, and that their linking, though inevitable, took place after each piece had been fully worked out.

3-7 A: The words “Ma qual sorge tumulto! / Oh Ciel! che fia!” do not appear in **MI42**.

9-10 Abd A: The part originally read:



The new words, “Donna regal!” (which, unlike the original ones, appear in **MI42**), are added above the staff, in a thicker pen, and may not be autograph. As the musical changes seem authentically Verdian, **WGV** accepts the revision, already present in **pvRI**.

12-14 Abd MI42: The text is slightly different:
infausto grido

Sorge che annuncia del mio re la morte!

24-25 Fen MI42: “A che più tardo?..”

28-29 Fen A: In the *endecasillabo* verse of **MI42**, “Io qui star non mi deggio... in mezzo agli empi,” there are textual elisions between “-gio... in,” “-zoa-,” and “gli em-.” In his setting, V ignored the first altogether. The placement of the syllables under the notes in the latter part of the verse suggests that V wanted “-zo a-” elided but not “gli em-.” Although it might seem more normal to declaim:



WGV follows the unequivocal notation of **A**.

30 Fen A: The final note is *d*♯, though a later hand has circled the ♯ and written in a question mark. **WGV** removes the ♯: whatever V’s intention may have been at the skeleton-score stage, the orchestral context demands *d*.”

46 MI42: The scene description in the libretto is slightly different from the stage direction in **A**: “*Nabucodonosor aprendosi co’ suoi guerrieri la via in mezzo allo scompiglio, si getta fra Abigaille e Fenena; prende la corona e postasela in fronte dice ad Abigaille.*”

49-64 A: The fully orchestrated page that follows the definitive 48 (f. 126^v) presents a version of the music leading to “S’appressan gl’istanti” in its original key, B major, rather than the definitive one, B♭ major.

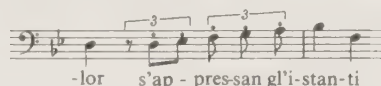
75 Nab A: The rest is incorrectly drawn as ♮. **WGV** substitutes the correct ♭, as in 74.

84 Nab A: The last note in the measure seems rather confused, as if V may originally have written *et*, then altered it to *f*. (See also Note 106.)

84-85 Nab A: V originally wrote “apprestano un giorno” underneath the phrase that straddles these measures, then crossed it out and substituted the definitive text.

85 Abi A: The ♯ after the first two ♮ was a later addition, turning the duple rhythm of Nab’s original statement into a triplet. The modification, followed by V throughout the rest of the piece, is needed because of the added accompanying voices. This helps explain why a slur covers these notes at 85, the only example in this section: V may have intended it as a sign of grouping for the triplet. In the absence of other models, **WGV** deletes it.

88-89 Nab A: An earlier version of this passage read:



V firmly scratched it out and supplied rests.

95-97 Abi, Ism, Nab A: Although the vocal upbeat in this phrase were notated ♮, ♮ at previous occurrences (73-75 and 84-86), V began writing ♮, ♮ as the voices accumulate in the canon, employing this rhythm whenever a voice enters at the beginning of a measure (Nab at 96-97, Abi and Ism at 107-108 and 118-119). His consistency suggests he heard the entire passage this way. That he was careless in his notation of other parts results from the confusion inherent in the presence of so many eighth rests in the middle of these measures. On musical grounds, the increase in the number of voices, hence in the complexity of the texture, justifies a more uniform rhythmic activity among the voices. A similar shift to a more uniform rhythm (changing a duplet to a triplet) is described in Note 85. In 95-97, 106-108, and 117-119 **WGV** leaves the first entrance in the imitative passage with an implicit quadruple division, but transforms subsequent entries into a triple subdivision (i.e., sextuplets). All added rests are printed in smaller notation and resulting triplets are marked “[3].”

104 Nab A: The notation on the second beat is confusing. At one time V may have written an excessive number of beats in the measure: ♮ ♮ ♮ ♮ ♮ ♮ ♮. Later he apparently replaced the ♮ by ♯, which is mathematically correct but leaves Nab with ♮, unlike Fen and Ism above. Given the evident confusion, **WGV** transforms the second note to ♮, as in Nab himself at 100 and 102.

106 Nab A: The final note is *g*. Despite V’s earlier




correction at 84 (see Note), the motivic context makes the *g* extremely unlikely, and **WGV** substitutes *f*. This decision is also supported by the vocal parts at 95 and 117.

109-110 Abi, Fen, Ism, Nab A: V at 109 wrote “di lutto e *d’or-*”; the copyist at 110 (see Note 110-117), concluded “-ror.” **WGV** substitutes the text found in **MI**⁴², and elsewhere in A, “di lutto e *squallor*.” At 76 V nearly made the same mistake, but caught himself in time and crossed out the beginning of “d’orror.”

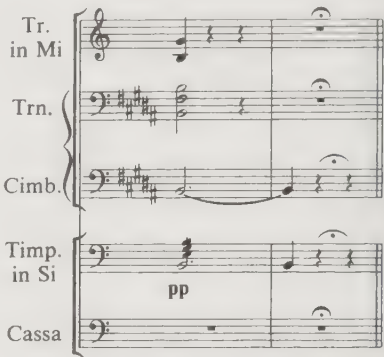
110-117 Abi, Fen, Ism, Nab A: These solo parts are in a copyist’s hand, with text entered only in the staff of Abi. (The upbeats to 118 for Fen and Nab, however, are autograph.) The parts are necessary for the musical continuity, and **WGV** accepts the copyist’s version, assuming it had V’s authorization. It is possible that V instructed the copyist to transpose these parts down a half tone from the original B major version. Even though 110 is the first measure on f. 131^v, it seems unlikely that the absence of autograph parts here could be attributed to an oversight.

Several slurs in Abi function as triplet groupings: 110 (third beat), 114 (third beat), 115 (second and third beats). No similar models occur in autograph sections of this number, and **WGV** sees no reason to retain them here.

110 Abi, Fen, Ism A: Abi = *bb'*, Fen = *bb*, Ism = *d* on the downbeat / These notes are unlikely resolutions of the melodic lines at 109. That 110 is the first measure on a verso and that the parts are not in V’s hand encourage **WGV** to consider them simple errors, and to replace them with *d'*, *bb'*, and *bb*, respectively.

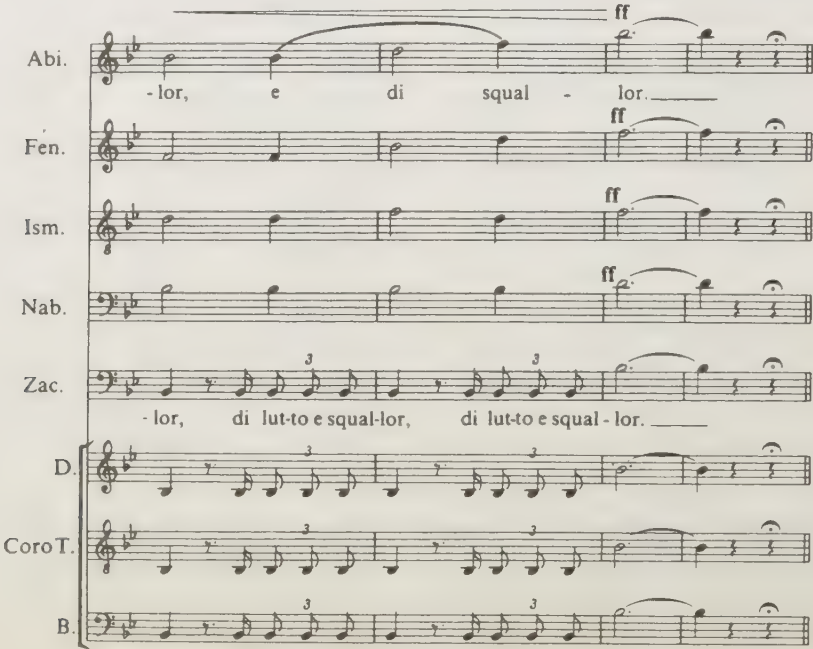
119 Abi, Ism A: The final beat has too many notes and rests: ; **WGV** reduces  to , certainly V’s intention.

121-127 A: These final measures of the **Andantino** caused V enormous trouble, traces of which are still apparent in the autograph. In the B major version, of which the *spartitino* alone remains, only two measures on the tonic followed 120:


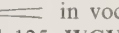
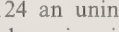


When V prepared the full score of the B \flat major version, he originally planned a conclusion of four measures on the tonic, and entered this version in all vocal parts, but in none of the instrumental parts. Although almost completely obliterated in the final revision of the passage, enough traces remain to make possible a hypothetical reconstruction of this first B \flat major version (see example below).

When V decided to expand the final section further, to seven measures (a repeated two-measure cadential phrase, followed by three measures on the tonic), he split in two each of the first three measures of his original B \flat major version, scratched away most of this version, and squeezed new vocal lines and



instrumental parts into the restricted space available. He preserved some elements of the original draft, but often left the manuscript in an ambiguous state or with signs poorly aligned and matched. Sorting out the layers with precision is not always possible. The following Notes attempt to assess the various problems posed by these final seven measures.

121-124 **Abi A:** A large  above **Abi** was intended for the original B \flat major version. It makes little sense in the revised version where, after first ascending, the vocal line descends. As V did not extend this sign to any other part at 121-124, but drew instead many smaller  in vocal and instrumental parts at the added 125, **WGV** considers the single  at 121-124 an unintentional remnant of the first version, and consigns it to a footnote.

125-126 **A:** Because many dynamic markings in the vocal parts belong to the earlier version, the **ff** appear to be placed randomly at 125 or 126. **WGV** regularizes them on the downbeat of 126, following the instrumental parts, which belong only to the final version.

125-126 **Abi A:** In his original version, V wrote the syllable “-lor” under the *bb*”. When he modified the ending, adding 125, he rewrote the final syllable under the downbeat of 125, and partially smudged the original “-lor” at 126. This suggests that the upward arpeggiation should not bear additional text, the interpretation **WGV** accepts. It would be possible, however, to add “di squallor” at 125-126.

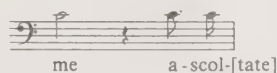
126-127 **Fen A:** In the original version, Fen had *f*”; in the final version, V substituted *d*”. Although his erasure is only partial, the physical placement of the notes is evidence of his intention.

126-127 **Coro A:** In the original version, all choral parts leaped an octave from a lower tonic note to an upper one at the equivalent of 126, which they held for two measures (as in the final version). When V revised these measures, he anticipated the change of octave at 123. With no octave leap leading into 126, V was free to present a fuller chord in the choral parts at 126-127, and he took advantage of this possibility in Coro D. and T. Nonetheless, his notation is ambiguous. In Coro D., he added *d*” to the earlier *bb*’ in both measures, but neglected to provide a tie. In Coro T., he added *d*’ + *f*’ to the earlier *bb* in 126, with two ties leading into 127, but forgot to write the extra notes at 127. Because the compositional history suggests that these notes belong only to the final version, **WGV** supplies the missing tie to Coro D. and the missing notes to Coro T.

128 **WGV:** The **Allegro** printed in roman beneath the score is actually taken from the *spartitino*. In the main body of **A** there is only a single **Allegro**, above the score.



137-142 **A:** The original version of these measures, 137a-142a (part of the music V replaced when he transposed “S’appressan gl’istanti” from B major to B \flat major), is preserved in **A**, on f. 134.

143 **Nab A:** The last measure on the added f. 133 ν , which contains the revised transition from the new key of “S’appressan gl’istanti” (B \flat major) to the continuation of the Finale, reads as follows:






Presumably V intended this measure to replace two measures of the original version (equivalent to 143-144 of the final version). The change from *c*’ to *db*’ would thus have occurred only at 145. The composer must have changed his mind quickly, for he crossed out this measure and left intact 143-144 from the original version, which therefore belong also to the final version.




148-149 **MI⁴²:** “Ahi stolto!...” is also assigned to Anna. Although there is no written part for her, or indeed in her vocal range, it would not be amiss for Anna to join the Leviti at the upper octave.

149 **Coro B. A:**  on the second beat / **WGV** substitutes  γ , following Zac at 149, as well as Fen and Sac at 148.

149-150 **Abd, Coro T. MI⁴²:** The words “Nabucco viva!” are assigned to Abd, but V indicated “Guerrieri.” It would certainly be appropriate for Abd to join the Guerrieri.

157 **Zac A:**  on the fourth beat / The final eighth note may originally have been a sixteenth. **WGV** preserves the value of the note, deleting the prolonging dot from the eighth rest.

160, 164 **Zac A:**   on the third and fourth beats / In view of the declamation at 162, **WGV** adds a second prolonging dot.

165 **Nab A:**   on the first two beats / **WGV** substitutes .


167-169 **Nab MI⁴²:**

O fidi.
A’ piedi miei si guidi,

174 **Nab MI⁴²:** “O iniqua,”

176 **Fen MI⁴²:** “No!... sono Ebrei!”

181-182 **A:** Another hand added a redundant but impressive-looking “Scoppia il fulmine” four staves from the bottom.

182 **Nab A:** V left no notes or rests in this measure. Although **pvrI** and subsequent printed sources add an *eb* () , the exceptional nature of the dramatic situation makes a “parlato” appropriate.




182-192 **MI⁴²:** The stage direction is slightly different: “*rumoreggia il tuono, un fulmine scoppia sulla corona del Re. Nabucodonosor atterrito sente strapparsi la corona da una forza soprannaturale; la follia appare in tutti i suoi lineamenti. A tanto scompiglio succede tosto un profondo silenzio.*”

190 **A:** At an early stage of composition, V intended to begin the choral parts at 190. The resolution of Vc, found in 191 in the final version, was originally written at 190. In this same measure V continued immediately

with Coro B. He wrote the equivalent (in the final version) of 192 through the downbeat of 194, then erased it, providing extra measures of *E♭* in Vc and *eb* in Timp before the chorus enters.

192 A: V labeled only the top three staves, for Abi, Fen, and Ism. A copyist later added the names of characters before each staff. He made no provision for Zac, however, even though **MI42** specifies that these words are sung by “Tutti.” **WGV** suggests that Zac join the Bassi (Leviti).

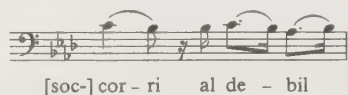
192 Vocal parts **MI42**: “*O come.*”

192, 196 Vocal parts A: There are rhythmic discrepancies in the upbeat to both phrases. At 192, Fen, Ism, Sac, and Anna e D. = γ .  ; Abd e T. = γ .  ; and Abi and B. = γ  . At 196, all parts conclude with an eighth note, but the preceding rest is dotted in Ism, Sac, and Anna e D. In view of the prevailing use of eighth notes at the end of measures throughout the phrase, **WGV** adopts everywhere the rhythm of Abi and B. at 192.

214 A: **Adagio** in the *spartitino* / **WGV** prefers and extends **Andante**, found in the main score above VI I. There is, after all, no part at 215-218 in the *spartitino*. It is noteworthy, however, that V also marked the vocal line **Adagio**. Given the different expressive connotation of the term, **WGV** allows the “contradiction” to stand. (See also Note 233.)

214 Nab **MI42**: “*O mia figlia!...*”

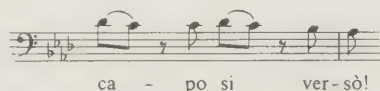
217 Nab A: This measure originally read:



224-226 Nab A: In an earlier version, the line read:



Printed scores from **pvRI** onward adopt at 225-226 a reading halfway between this earlier version and the definitive one:



226 Nab A: The “ah” is not in **MI42**.

233 A: **Adagio** in the *spartitino* / In the main score, V wrote **Andante** above VI I and above Cb (Vc = Cb). A copyist repeated the indication under Cb. As at 214 (see Note), **WGV** accepts and extends this **Andante**, while preserving **Adagio** in the vocal part at 235.

233 Nab A, **MI42**: There is no punctuation after the

“Ah”; **WGV** suggests “...” in 233 alone, which capture the mood of the phrase better than a simple comma.

236 Nab **MI42**: “*sul ciglio.*”

239, 242 Nab A: There is an “!” at 242, but no punctuation at 239. **WGV** prefers the “?” of **MI42**.



243-253 A: V made substantial alterations to the conclusion of the Finale. These changes do not affect the legibility of the final version.

N. 9. Introduzione Parte Terza

1 **MI42**: Solera’s biblical reference, to “Gerem. LI,” is incorrect. The quotation actually comes from Jeremiah L:39, in the Italian translation of the Bible by Giovanni Diodati. **WGV** supplies the correct reference.

5-6 Banda (Treble) A: There are \sharp on the *e'* on the fourth beat of 5 and second beat of 6. These signs clash with the parallel passage at 13-14, as well as with the original presentation of the march in N. 4. At 13, in fact, V originally wrote a \sharp for the *e'* on the fourth beat, then erased it. **WGV** accepts the reading at 13-14, and thus deletes the \sharp at 5-6.

40-112 Coro A: The text is written only in the uppermost part (Donne). **WGV** extends it to all three parts.

45-46 Coro D. A:  / The second slur in 46 is an unerased remnant from an earlier idea for this measure, traces of which can still be seen in this part:  . **WGV** deletes the earlier slur.

48-49 Coro D. A: “*ovunque*” / **WGV** corrects V’s spelling to “*ovunque,*” as in **MI42**.

56-112 Coro A: V originally set to music the following earlier version of the text:

Or di pace fra i contenti,
Qual ruscel fra l'erbe e i fior,
Scorrerà suoi dì contenti
Fra le gioje e fra gli amor.

At 60-63 V attempted to alter the second verse, perhaps to eliminate the faintly silly Metastasian simile, writing his partially illegible solution immediately beneath the original; the final two words were certainly “del valor.” Later still, another hand crossed out V’s correction and wrote over the top of the staff “degno premio del valor.” The text in **MI42** is slightly different: “*Giusto premio del valor.*” **WGV** accepts the corrected reading of A.

At 66-71 V continued to alter the text, changing the original third and fourth verses to agree with **MI42**:

Scorrerà suoi dì ridenti
Nella gioia e nell'amor.

Perhaps the composer sought to eliminate the awkward repetition of “contenti” in the first and third original verses. After 71, however, V made no further effort to alter the text, which continues with the orig-

inal version quoted above. **WGV** believes **V** intended to alter the text throughout, and therefore continues to adopt the revised text.

72-106 A: From 72 through 86, **V** wrote in full only Coro, **VI I**, and **Cb** (**Vc** = **Cb**); he also wrote **Fl** at 77-82 (beginning on the third beat of 77), **Ott** at 81-86 (beginning on the third beat of 81), and **VI II** at 81-82. For the other parts he wrote an instruction (slanting upward from **Cor I**, **II**) sending the copyist back to **N. 4** (where the equivalent measures are 103-117).

The composer originally intended to continue with a new cadential section, consisting of a repeated eight-measure phrase (an earlier version of what ultimately became 87-102): this would have mirrored the structure of **N. 4**, 118-133, but with different music. **V** wrote a skeleton score of these sixteen measures, drafting the entire part in **VI I** (with the second eight measures identical to the first) and writing the first eight measures in **Coro** and **Cb**:

87

VI. I

D.

Coro T.

B.

Vc. e Cb.

-mor, fra le gio - - je e fra gli a -

89

VI. I

D.

Coro T.

B.

Vc. e Cb.

-mor, [si,] fra le

91

VI. I

D.

Coro T.

B.

Vc. e Cb.

gio - - - je, fra le

93

VI. I

D.

Coro T.

B.

Vc. e Cb.

gio - je e fra gli a - [mor]

Subsequently, he erased this version, revising Coro and Cb at 87-94 and writing the parts in their definitive version at 95-102. He did not supply any music to replace the erased part in VI I. This revised version is basically equivalent to N. 4, 118-133.

Finally, at 103-106, he wrote the parts of Coro, VI I, and Cb (Vc = Cb), with the music the same as N. 4, 134-137. The outcome of this compositional activity was to render N. 9, 72-106 essentially identical to N. 4, 103-137.

At this point, a copyist filled in the missing instrumental parts from N. 4 (signs in both N. 9 and in N. 4 indicate the extent of the quotation). For those parts not written out by V in N. 9, **WGV** returns to the composer's original version of these measures in N. 4, rather than to the copyist's rendering of them. The following Notes treat discrepancies between V's autograph parts in N. 9 and the full autograph version of this music in N. 4.

82-85 Coro A: The choral parts in A are different from those given in **WGV** (see example below). (The words belong to the uncorrected original text – see Note 56-112.) In several instances, the notes in this autograph reading clash with the orchestral parts. On the second beat of 82, **WGV** concocts its own

solution by changing Coro slightly; in 83 through the first half of 85, **WGV** adopts the changed Coro parts of **pvRI**. Several erasures in VI I and Cb suggest that V may at one time have considered a version slightly different from N. 4, but changed his mind without completely correcting the original notation.

88, 90, 96, 98 A: V wrote > on the third and fourth beats in Cb (Vc = Cb), the only instrumental part in his hand, at 88, 90, and 98; he also included them in Coro D. at 96 and 98. Despite the lack of similar accents in the parallel measures of N. 4, V clearly heard these notes as accented. **WGV** therefore extends these accents to the entire orchestra, even though they are lacking in N. 4.

N. 10. Scena e Duetto [Abigaille e Nabucco]

1 A: In the half-measure upbeat, V notated only Sac. A copyist added ♪ ♪ for each instrumental line. **WGV** substitutes half-measure rests.

6 Sac A: "Di Giuda l'empi figli" / **WGV** substitutes the grammatically correct reading, "gli empi," from **MI**⁴².

82

D.

Coro T.

B.

[ru] scel fra l'er - bee i fior, scor - re -

84

D.

Coro T.

B.


-rà suoi di con - ten - ti

18 MI⁴²: “e dimesse vesti” in the stage direction.

23-25 MI⁴²:

NAB. *Ov'è Nabucco?*

ABI. Deh! *Signor*, mi segui.

26 Nab A: There is a superfluous prolonging dot after the first , which WGV deletes.

35 Nab MI⁴²: “*Debil sono.*”


41-43 MI⁴²: The final word of the stage direction is “salire.” WGV follows V’s “salirvi.”

46-47 Abi MI⁴²: “*Escite.*”

47-48 Abi A: V presented Abi with two possibilities: to cadence on *g'* or on *g''*. To clarify the notation, WGV adds separate stems for each part. p^vRI and later scores mix the versions, producing an unlikely swooping amalgam:






50, 52 WGV: The dynamic levels added here are taken from p^vRI.

59 Abi A:  in the second half of the measure / Bearing in mind the declamation at 57-58, WGV halves the last note.

63, 68 Nab A: Although V apparently wrote “?” it must be taken to be a carelessly written “!” as in MI⁴². The question mark makes no sense in this context.

69-70 WGV: The dynamic levels added here are taken from p^vRI.





76 Abi A:  / The error arose because V originally drafted the first three notes at half their final values. Doubling them, he forgot to halve the final rest.

86-87 Abi A: V originally planned to repeat the text “al voto.” To this end, the rhythm of 86 was . The last eighth note was *bb'*, to the word “al.” The first syllable of 87 was “vo-”. V erased the note and syllable at 86 and changed the syllable at 87, but neglected to emend the rests at the end of 86. WGV employs  for the second half of 86.

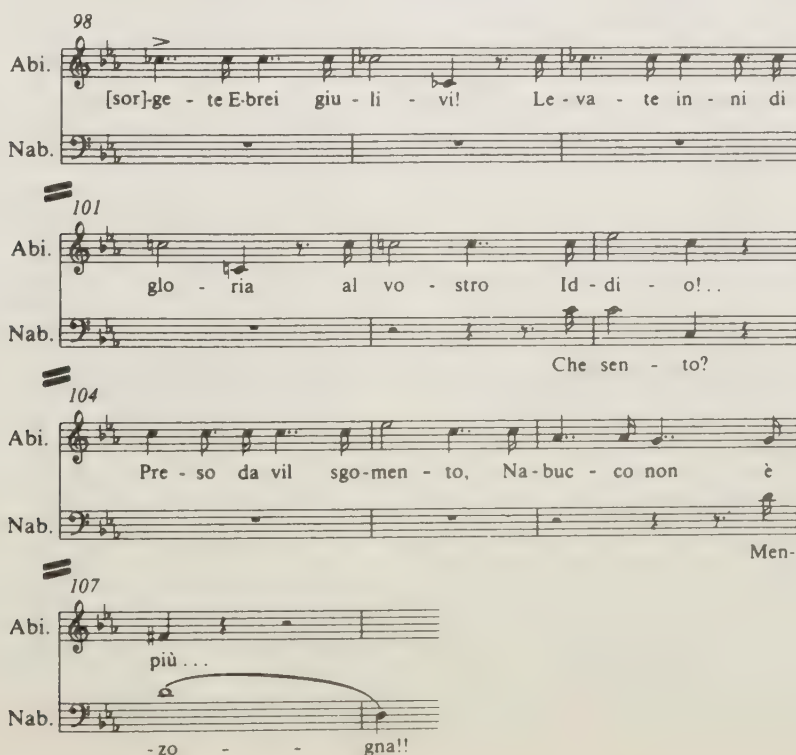
88 Abi A: Perhaps as a result of this confusion (see Note 86-87), V forgot to supply the final “tu!” A copyist added the word.

93 Abi MI⁴²: “*Soscrivi!*” / Although there is much to be said for the punctuation of MI⁴², A clearly shows “?”, and WGV accepts this perfectly possible sign.

94 Nab MI⁴²: “(*M’ange un pensier!*).”


96 Abi A:  / It might be possible to emend this reading as , but V appears originally to have begun the measure with , then filled it in to form , without correcting the subsequent rest. WGV doubles the value of the rest.

98-108 Abi, Nab A: It is possible to reconstruct an earlier version, in which the part of Abi remains in a lower register:



There is no difficulty distinguishing this from the definitive version, although the sometimes unerased flat signs give the score a confusing appearance.

102-103 Abi **MI42**: “vostro Dio!..”

105-106 Abi **A**:  / The rhythmic errors are in part a product of V's internal correction (see Note 98-108). **WGV** adds the missing dots, as in the second half of 106.

113-115 **MI42**: The stage direction reads: “(pone l'anello reale intorno la carta, e la riconsegna ad Abigaille).”

125 Nab **MI42**: The stage direction reads: “(in atto di fermarla).”

128 Abi **MI42**: “Un'altra figlia...”

130-132 Nab **MI42**: “O schiava.”

135-136 **MI42**: The stage direction reads: “la servile condizione d'Abigaille.”

137 Abi **A**: The penultimate note is preceded by what looks like a \natural , but V surely intended $c\sharp$, as is clear from Fl, Cl, and VI I (Ott, Ob = VI I).

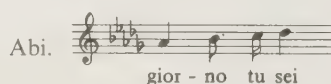
151-193 Abi, Nab **WGV**: The parentheses around the two strophes (denoting they are “asides”) are derived from **MI42**.

152 Nab **A**:  / **WGV** deletes the second prolonging dot, following the model of Nab at 156.

161-193 Nab **MI42**: “l'ombra son io del re” / V modified this to “l'ombra tu sei del re” for most of the *Andante*, except at 188-193, where he briefly returned to the text of **MI42**. Although this shift in text could be considered a mere lapse in concentration, it cannot be excluded that here, near the climax of the cadential section, V sought to intensify the expression by having Nab, who thus far refers to himself from without, adopt the first person. Because the change in text is handled in a way that has structural significance and can be justified dramatically, **WGV** accepts the variant at 188-193.


166 Abi **MI42**: “O dell'ambita gloria.”

168 Abi **A**: An earlier version of the first four notes reads:



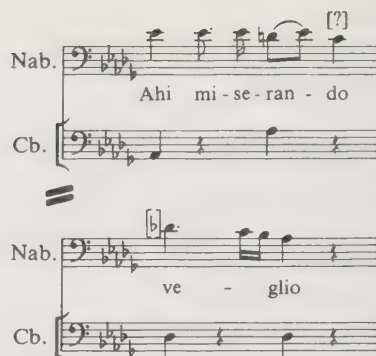
173-177 Abi **MI42**:

*Cadranno regi e popoli
Di vile schiava al piè.)*

176 Abi **A**:  on the fourth beat / **WGV** corrects the rhythmic deficiency by doubling the value of the \sharp on *g*”.

177 **WGV**: The dynamic level for the accompaniment is taken from **pvRI**.


178-179 Nab, Cb (Vc = Cb) **A**: An earlier version read as follows:



The subsequent revisions have left the appearance of Nab rather confusing. In particular, the third note of the triplet on the second beat appears to be \sharp ; nonetheless, V's final intention seems reasonably clear.

181 Abi **A**: V began to reproduce the vocal line of 179. After notating half the measure, he erased this version and supplied the definitive one. Although the appearance of the score is somewhat ambiguous, the doubling instrumental parts support the reading of **WGV**, also found in **pvRI**.

185 Nab **A**: V originally repeated on the fourth beat (without text) the music he had written on the third. He subsequently provided the \sharp of the definitive version.

190 Abi **A**:  on the final beat / This contradicts the triplets (which are explicitly marked “3”) in Fl, Cl, and VI I. **WGV** follows the latter, judging them to be the later version.

195-202 **WGV**: In the absence of a dynamic level in **A**, **WGV** adopts (*f*) from **pvRI**.

197-198 Nab **MI42**: “Oh qual suon!..”


213 Abi **A**: V began to write “col,” perhaps thinking of “col canto.” Realizing the expression was inappropriate, he transformed it into “a piacere.” The resulting words almost appear to be “col piacere,” but this is most unlikely. **WGV** uses “a piacere.”

233-234, 263-264 Nab **A**: “assiria.”

234 Nab **A**: The notation is unclear on the third beat: in particular, there appear to be three ornamental notes, *f*, *g*, and *a*[*b*]. This anticipation of the *a*[*b*] before the fourth beat seems dubious, and it does not recur in the repetition of this passage at 264. Considering it a lapse, **WGV** omits it at 234.


241 Abi **A**: “mova” / **WGV** corrects the spelling to “move,” as in **MI42**.

241, 245 Abi, VI I **A**: There are no slashes through the beams of the ornamental notes to the third beat. **WGV** adds them, as in the wind parts. The problem recurs in the vocal line at 271 and 274.

248 Abi **A**: V originally planned the declamation as: , but altered it before completing the - - ce nel [ser-] text.

260-262 Nab A: “Te signora, te regina.” **WGV** reverses the nouns, following the parallel passage at 230-232 and **MI**⁴².

263 Nab A: The notes of the triplet on the fourth beat are beamed together; **WGV** separates the final note, as at 233, to accommodate the text.

269, 273 Abi A: V originally wrote  on the first two beats, but later inserted 7. at the start of the second beat.

276 Nab **MI**⁴²: “Deh la figlia.”

N. 11. Coro e Profezia

1 A: In addition to V’s explicit **p** in Fg at 2, another hand, in pencil, wrote **p** on the Ott staff in 1. Despite the accents in the string parts, **WGV** suggests a dynamic of [**p**]. There is no dynamic level in **pvRI**.

13-14 Coro D **MI**⁴²: “sull’ali dorate” / V’s “sull’ale dorate” differs from **MI**⁴², **pvRI**, and 150 years of accumulated tradition. But the plural “ale” is a frequent poetic equivalent of the common “ali.” There are many examples of the former, from Parini, Monti, Leopardi, Pascoli, and others. Furthermore, in N. 1 of *Nabucco* (m. 75), the Vergini sing “Gran Nume, che voli sull’ale dei venti.” **WGV** respects V’s autograph reading, despite the fact that V himself in an arrangement of this piece for unaccompanied chorus (see Appendix 3) employed “ali.”

14, 18, 26 Coro D. A: V’s slurs originally began on the downbeat and covered only the triplet; later, he extended them through the second beat, the model adopted by **WGV**.


17 Coro **MI**⁴²: “olezzano libere e molli.”

24 Coro B. A: On the fourth beat, V altered > to A, suggesting that, on this occasion, he heard a clear distinction between the signs (but see Note 40, Coro T.).

27 Coro B. A: The first slur covers the first five notes; **WGV** restricts it to the first beat, following Coro D. here and Coro T. at the parallel 19.

28 Coro A: V originally planned an F# major chord on the upbeat, rather than the octave c#’ + c#’’.

29, 30, 33 Coro T. A: There are three staccati on the notes of the triplet on the fourth beats of 29 and 33 and the second beat of 30. **WGV** substitutes >, as in Coro D. throughout the passage and Coro T. at 34.

35 Coro D. III A:  on the fourth beat / **WGV** substitutes a 7 for the prolonging dot, as in Coro B.

38 Coro D. A: Three slurs connect the notes on the first beat with the single c#’ on the third. **WGV** deletes

the slur in D. III, which, functioning as a tie, would make it impossible for D. III to sing the text. There is no similar mark in the parallel Coro B.


40 Coro A: “oh t’ispiri” / **WGV** corrects this to “o” as in **MI**⁴². V mistook the conjunction in Solera’s verse for a simple interjection. In the choral arrangement (see Appendix 3) the correct word appears.

40 Coro T. A: A on the fourth beat / **WGV** alters these to >, as V himself did in Coro D. (but see Note 24, Coro B.).

43 Coro D., Cl A: A single slur covers the first five notes in Coro D. and the first six in Cl. **WGV** substitutes two slurs, one for each beat, as in Coro T., Ob, Fg, Tr, Vc and previous statements.

52 A: The title “Profezia” is written above VI I, though not in V’s hand. It marks the point where **pvRI** divides this single composition into two numbers.

52 Zac A: “femine,” a simple misspelling.

68 Zac A: V originally beamed the notes of the triplet on the fourth beat together, then transformed the last note into a separate  in order to accommodate the text.

75-76 Zac **MI**⁴²: “l’ione.”

77 Zac A: Although secondary sources (including **pvRI**) omit the # before the final note, it is absolutely clear in A, and **WGV** respects V’s notation.

77 Coro A: “Oh futuro!” is lacking in **MI**⁴².

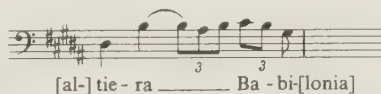
81 Zac A: The *f*’ appears to be a later addition, notated with a thicker pen, larger than the surrounding notes, and drawn with an upward stem.

81 Zac **pvRI**: The first edition adds a b to the g, last note of the measure. There is no trace of such an accidental in A.

83 Zac **pvRI**: During the engraving of the first edition (or perhaps for a later issue), the accidental in front of the first *f* was changed from b to h, presumably affecting also the last note in the measure. **WGV** follows A: its *f* b functions well also at the end of the measure.

91-92 Zac **MI**⁴²: “ove surse l’altera.”

92 Zac A: In an earlier version, this measure read:



V made the same correction at 95 in Coro B.

106-112 A: The skeleton score of an earlier version for Zac and Cb can be reconstructed:

106

108

Zac. *-rà, di - rà! niu - na*

Cb. *pie - tra al-lo stra-nio di - rà, di -*

110

Zac. *-rà, al - lo stra - ni - o di - rà, al - lo stra - nio di -*

Cb. *-rà, al - lo stra - ni - o di - rà, al - lo stra - nio di -*

111a

Zac. *-rà, al - lo stra - ni - o di - rà, al - lo stra - nio di -*

Cb. *-rà, al - lo stra - ni - o di - rà, al - lo stra - nio di -*

111c

Zac. *-rà, al - lo stra - ni - o di - rà, al - lo stra - nio di -*

Cb. *-rà, al - lo stra - ni - o di - rà, al - lo stra - nio di -*

111e

Zac. *-rà, al - lo stra - nio di - rà, al - lo stra - nio di -*

Cb. *-rà, al - lo stra - nio di - rà, al - lo stra - nio di -*

To prepare the final version, V made corrections directly on these staves at 106-111; he then crossed out five measures (111a-111e in the example) and transformed the final measure of this earlier layer into his definitive 112. The earlier version does not interfere with the final one except in Zac at 106 and 109: when changing the note on the third beat from ♩ to ♪ , V neglected to erase the second prolonging dot.

108 Zac A: The “ah” is not in MI⁴².

N. 12. Scena ed Aria di Nabucco

1 MI⁴²: Solera’s biblical reference, to “Gerem. XLVIII,” is incorrect. The quotation actually comes from Jeremiah L:2, in the Italian translation of the Bible by Giovanni Diodati. WGV supplies the correct reference.

1 A: The fermatas fall randomly on either of the rests or between them. WGV aligns the fermatas with the dotted eighth rest.

35-37 WGV: The added dynamics, which correspond to the natural tendencies of the music, are derived from **pvRI**.

43 A: “vegliandosi” / The correct word, “svegliandosi,” is found in MI⁴².

45-46 Nab MI⁴²: “non scorreva anelando.”

50 Nab A: The measure originally read:



53-57 Nab MI⁴²:

Or ecco,

Ecco il grido di guerra!.. Oh la mia spada!..

Il mio destrier, che a le battaglie anela

Come fanciulla a danze!

O prodi miei!..

66 A: A different hand added the words “**Allegro moderato assai**” above Banda; WGV omits the indication, allowing V’s “Marcia funebre” to speak for itself. Yet another hand is responsible for the new key signature at 66, although V may have added the flats in Banda.

71 Nab MI⁴²: The stage direction “s’affaccia alla loggia” is placed here, rather than at 75, where V wrote “s’affaccia alla finestra.” V’s placement does have a logic of its own, however, and WGV respects it.

74 Nab **MI**⁴²: “tra le file.”

82 A: V wrote “*Voci di dentro*”; **WGV** substitutes “*Coro di dentro*” as at 65. **MI**⁴² has “*Voci al di fuor*,” and puts in parentheses the text “*Fenena a morte*.”

85 **WGV**: The self-evident dynamic level is derived from **pvRI**.

85-88 **MI**⁴²: Eschewing “*tuoni e lampi*,” the stage direction reads: “*il volto di Nabucodonosor*” prende una nuova espressione, corre alle porte, e, trovate le chiuse, grida.”

99, 101 **WGV**: The (*p*) come from **pvRI**.

104 Fl A: After the chromatic descending scale, V became extremely parsimonious with his accidentals, marking only \flat before *b'* and \flat before the final *d'''*. Furthermore, the latter indication appears to have been crossed out in A. Though we cannot guess why this was done, or who was responsible for it, the ending of the flute cadenza (with the resulting simple repetition of the interval *d''' – e''*) would be significantly poorer for the absence of this flat.

WGV adds in parentheses two further accidentals from **pvRI**, the \flat before the *b''* and the \flat before the last *d'''* mentioned above (both are present in nearly every contemporary secondary source, as well as modern ones), and adds the other necessary accidentals in square brackets. The most problematic accidental in the passage is the \flat before the first *d''*. The effectiveness of the final *db'''*, however, would be significantly weakened were this *d''* already to be inflected with a \flat . Among manuscript sources, **B-Ba** and **I-Nc**³ have all these accidentals, except for the self-evident \flat before the *g''*.




105 **WGV**: The (*p*) here and throughout the first part of the *Largo* come from **pvRI**.


109-110 Nab **MI**⁴²: “l’ara, il tempio.”

112-113 Nab **MI**⁴²: “sacro.”

120 Nab A: As there are two possible elisions, the declamation of the last three notes is in some doubt. Though a possible rendering would be “*e j/mie-i*,” **WGV** prefers “*e i/miei*,” both because it accords with V’s underlay and because V treats “*miei*” as a single syllable in the following measure.

126-127 Nab A: The “ah” is not in **MI**⁴².

128 Nab A:  on the last beat / **WGV** changes the final  to , following Fl, Cl, and VI I.

129 Nab A:  on the last two beats / **WGV** beams the first two notes together, in order to accommodate the text.

132-133 A: V marked no accidentals at 133. Later vocal scores (though not **pvRI**), presumably disturbed by the cross-relation between Nab’s *ab* at the end of 132 and the orchestral F major chord at the downbeat of 133, flattened all the *a* of 133. **WGV** prefers to follow A, adding clarificatory \flat in square brackets.


147 Abd **MI**⁴²: “*Perché s’insulti alla tua mente offesa?*” / V began writing “*s’insulti*,” then crossed out

the “s” and transformed the phrase into “*Perché insulti ognun alla tua mente offesa!*” **WGV** uses V’s revised version, but continues to employ the more dramatically plausible “?” of **MI**⁴².

148-149 **WGV**: The added dynamics are derived from **pvRI**.

150 Nab **MI**⁴²: “*Che parli tu?...?*” / **WGV** allows V’s equally acceptable “!” to stand.

154 Abd **MI**⁴²: “*Per acquistare il soglio*.”



156 Nab A:  / **WGV** adds a dot to the eighth rest, and deletes one from the penultimate note.


171-172 Abd e Coro A: “*locuste al suol!*”

176 Nab A: The final note carries a staccato. In the absence of corroborative marks in parallel passages (the final note of Nab in 177, for example), **WGV** deletes this staccato.

176 **WGV**: The (*p*) comes from **pvRI**.

180 Nab, Fl A: V originally wrote

 in Nab and  in Fl.

When he decided to alter the rhythm, he corrected the vocal figuration in Nab and added a second \flat between the final  and the original \flat ; **WGV** substitutes a — for the two \flat the result from this manipulation. In Fl, V neglected to erase the slur and second dot; **WGV** omits them, following Ob and Cl.

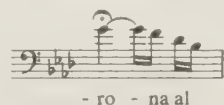
186-188 Nab **MI**⁴²: “*Gli empi cadranno al suol*.”

190 Nab A: The vocal line underwent considerable revision in the first part of the measure, leaving a confused residue. **WGV** follows the logical solution written by a copyist on the staff above.

191 Nab A: The notes of the final triplet are beamed together; in order to accommodate the text, **WGV** separates the final note.

204 Nab A: The “ah” is not in **MI**⁴².

205 Nab A: The vocal line went through more than one layer in the second half of the measure. In its present state, the part must be read as in **WGV**, but it is worth noting the interpretation of **pvRI**:



205-206 A: 205 is the last measure on f. 217. It is followed, on f. 217^v, by six measures in skeleton score (Nab, Coro, VI I, and Cb), which contain the beginning of a reprise of the march associated with Nabucco and his forces. This skeleton score is heavily crossed out. The next folio, f. 218, did not originally follow from f. 217^v: there was clearly additional music between these pages. Instead, f. 218 begins with the last six measures of what was probably an eight-measure cadential phrase for Coro and Nab (perhaps even the second statement of such a cadential phrase). This skeleton score, also heavily crossed out, includes parts for Nab, Coro, and Cb. The last two measures

on f. 218 are the definitive 206-207 (with significant changes visible at the beginning of 206 in Nab, Coro, and VI I).

These two fragments suggest that the cabaletta of Nab's aria was originally considerably longer, with a formal transitional section (based on the march), a possible reprise of the main theme, and an eight-measure cadential phrase (perhaps repeated). The use of the march as a transitional section, of course, would explain its reappearance as an orchestral postlude to the aria (216-224), a structural design common in Italian opera by the time of Rossini.

206 Nab, Coro A: "Andiam" (Nab) and "Vieni" (Coro) are not in **MI**⁴².

207-213 Nab, Coro A: There are several rhythmic inconsistencies in this section. Although the prevalent rhythm is by far $\underline{\underline{J.}}$ $\underline{\underline{J.}}$, V made many careless errors: at 207, third and fourth beats, Nab = $\underline{\underline{J.}}$ $\underline{\underline{J.}}$; at 208, first and second beats, Coro T. = $\underline{\underline{J.}}$ $\underline{\underline{J.}}$ and Coro B. = $\underline{\underline{J.}}$ $\underline{\underline{J.}}$; at 209, third and fourth beats, Coro T. and B. = $\underline{\underline{J.}}$ $\underline{\underline{J.}}$; at 212, first and second beats, Coro B. = $\underline{\underline{J.}}$ $\underline{\underline{J.}}$; at 213, Nab = $\underline{\underline{J.}}$ $\underline{\underline{J.}}$ $\underline{\underline{J.}}$ $\underline{\underline{J.}}$, and, on the third and fourth beats, Coro T. = $\underline{\underline{J.}}$ $\underline{\underline{J.}}$ and Coro B. = $\underline{\underline{J.}}$ $\underline{\underline{J.}}$. In all cases, **WGV** substitutes $\underline{\underline{J.}}$ $\underline{\underline{J.}}$, judging this to be V's most likely intention.

N. 13. Finale Ultimo

1 **MI**⁴²: The scene is set in the "Orti pensili come nella parte *seconda*"; **WGV** corrects to "parte *terza*" the evident error of **MI**⁴².

16-30 **MI**⁴²: The second part of the stage direction reads differently in the original libretto: "Una musica cupa e lugubre annuncia l'arrivo di Fenena e degli Ebrei condannati a morte; giunta Fenena nel mezzo della scena si ferma e s'inginocchia davanti a Zaccaria."

56 Fen A: In an earlier version, the first two notes of this measure were reversed. There is the hint of a slur, clearly belonging to the original version, connecting the first three notes. In the changed musical context, **WGV** does not feel justified in preserving this slur.

57 Fen A: $\underline{\underline{J.}}$ $\underline{\underline{J.}}$ $\underline{\underline{J.}}$ / **WGV** corrects the rhythmic deficiency by adding a prolonging dot to the first note.

58 Fen A: The measure has been smudged, and there is consequently no dot under the sign covering the first three notes (which would therefore have to be read as a slur). Given the fermatas in all instrumental parts, however, **WGV** supplies the missing dot.

61 Fen A: Originally, the first two notes read: $\underline{\underline{J.}}$ $\underline{\underline{J.}}$. When V converted the first note into an eighth, he neglected to cancel one of the prolonging dots. **WGV** makes the emendation.

64 Fen A: The second note has no prolonging dot. **WGV** supplies one.

66-67 Fen A: V originally planned a phrase structurally parallel to 63-66. It went through at least two layers, the second of which was completely orchestrated, before he decided to reduce the phrase by a measure, as in the definitive version. Although there remain some uncertainties in interpreting the vocal lines of these early versions, the following example presents a plausible reconstruction:

First, V wrote the vocal line at 66-66a (part “1” in the example). Since the whole note *a*” would form an unlikely ninth of the chord eventually used in the accompaniment on the third beat, we may presume that V revised Fen’s part before entering this accompaniment. In the revision of the vocal line, written on the staff directly above the first version (part “2” in the example), V made the arpeggiated figure of 66 identical to that of 63 (with a peak at *f*” rather than *a*”). He then returned to the original staff and completed the phrase (part “3” of the example). Finally, he entered the bass and, ultimately, the orchestration, which pertains to the vocal passages labeled “2” and “3.”

Only when he decided to begin the downward scale on the *a*” (as in 67 of the definitive version), rather than *f*” (as in the example above), did V realize that the harmonies of 66a were incompatible with his melodic impulse. Hence he heavily crossed out this measure and altered the first pitch at 67 to *a*”. At the same time, he restored the original vocal line at 66 (part “1”) by writing it on the staff above his second version. Thus, he arrived at the *a*” not at the canceled 66a but at the downbeat of 67. Finally, he added the *a*” – *g*” to the downward scale, with a peculiar slur apparently covering only the first two or three notes. In this form, however, the slur makes no sense. Faced with the choice of either disregarding or extending it, WGV chooses the latter.

76-79 MI⁴²: The stage direction is slightly different: “*Nabucodonosor accorrendo con ferro sguainato, seguito dai guerrieri e da Abdallo.*”

80 Nab MI⁴²: “*Empi, fermate!*”

83-84 Nab MI⁴²: “*guerrier, struggete.*”

89 Nab A: The “Ah” is not in MI⁴².

90 Nab A: Originally V wrote **Largo** in the vocal part, but later replaced it with **a piacere**.

94-95 Nab MI⁴²: “*tuo Nome*” / That V wrote “*Nome*” in A is unquestionable, and WGV accepts this reading. It implies that Nab addresses the verses “*Sorga al tuo Nome tempio novello...*” directly to God, before turning back to the people at “*Ei solo è grande*”. The reading of MI⁴², however, was already accepted by **pvRI**.

101-102 Nab A: “*tirranno.*”

105 Nab MI⁴²: “*al seno...*”

122 A: This measure concludes f. 228^v. On the following recto, we find three canceled measures in skeleton score:

The rest of this side of the folio is blank; “*Immenso Jeovha*” begins on its verso. This suggests that “*Immenso Jeovha*” was originally introduced by different music, of which these three measures are the only trace. Because the physical structure of the manuscript was destroyed in the binding process, it is impossible to determine the extent of this revision from physical evidence. Nor does the fragment of text, “*man ti benedi*” – written on the fifth staff from the bottom and probably intended for either Nab or Zac – appear in MI⁴².

123-149 A: After V had completed an earlier version of “*Immenso Jeovha*,” several significant changes were made in the poetry. Even of these did not reflect direct censorial intervention (and chronological evi-






dence surrounding the printing of **MI**⁴² makes such intervention unlikely), they may have involved self-censorship. These textual changes necessitated musical changes that affected many details of the composition. Other musical changes were made for purely aesthetic reasons. Despite the vehemence of V's interventions, it is possible to reconstruct this original version, and a complete transcription with commentary is provided in Appendix 1E.

123-149 Anna A: At first, Anna was not part of the ensemble. When V added her part (and he did so already in the earlier version), he assigned her the music originally sung by Fen at 123-124, 127-128, 131-135, and 140-149, while providing another melodic line for Fen.

123 Abd A: Although V made no specific provision for him, Abd should certainly sing with Coro T.



128 Fen A: A slur covers all three notes, but it is probably a remnant of an early version (see Appendix 1E). As it is confirmed nowhere else, **WGV** deletes it.

129 Sac A: In the original version (see Appendix 1E), Sac participated in the phrase at 129-130. When V erased this part, he neglected to erase its dynamic level, **p**. All other parts, however, are marked **pp**.

131-132 A: In the original version (see Appendix 1E), there was a  on the second beat and an  on the third, with the dynamic level of **p** specified before the third beat. When V altered the rhythm, inserting the  at the end of the second beat, the new notes were squeezed in wherever they best fit, so that the **p** now occur either before the  at the end of the second beat or before the  on the third beat. On musical grounds the former is clearly preferable, and **WGV** adopts this model.

133 A: The "ah" is not in **MI**⁴².

133-134 Anna, Fen A: The **ff** are found at the downbeat of 134. **WGV** moves them to the preceding upbeat, as in Coro D. and B.

134, 147 Anna A:   / **WGV** supplies the missing third dot.

136-143 A: There are good reasons for wishing to integrate into a performance of *Nabucco* the original version of these measures (see Appendix 1E). Though V's motivations for revising "Immenso Jeovha" involved both musical and textual considerations, the final version of 136-143, in particular, was probably the result of censorship/self-censorship.

The new text at 136-139, "Tu spandi un'iride?.. / Tutto è ridente," is particularly ill-suited to the music V wrote for the words "Spesso al tuo popolo / Donasti il pianto." And the strength of the original verse "Ma i ceppi hai franto / Se in te fidò" is considerable.

A simple integration of the original version at 136-143, however, is problematic. When the text was rewritten, it was altered extensively. Here are the two versions, side by side:

Original



Immenso Jeovha,
Chi non ti sente?
Tua man possente
Or si mostrò.
Spesso al tuo popolo
Donasti il pianto;
Ma i ceppi hai franto
Se in te fidò.

Revised





Immenso Jeovha,
Chi non ti sente?
Chi non è polvere
Innanzi a te?
Tu spandi un'iride?..
Tutto è ridente.
Tu vibri il fulmine?..
L'uom più non è.

On formal grounds, a mixture of the first stanza of the revised version and the second stanza of the original version would create an incoherent rhyme scheme, a matter of no little importance to composers and librettists of the period. But, more important, the semantic aspect of the two versions is considerably different: the original versions presents an active God, who can show his hand and break the chains of a captive people; the revised version presents a God before whom man is dust, a mythical purveyor of rainbows and lightning bolts, but not an active force in history. However attractive the hypothesis of combining the two versions may be, then, the resulting text would remain problematic. Although such an integration might well be contemplated in the context of a particular performance, **WGV** follows V's revised version, the version performed at the premiere and found in every secondary source of the opera.

138 Fen A: The word "è" is missing, but the text over Fen's line is in the hand of a copyist (see the Notes to Appendix 1E). V himself wrote the text under Zac, and there the verb is present.

141 Anna A: "diminuendo" in the second half of the measure / **WGV** converts this to , matching the  in 140 and imitating the signs in Fen and Nab.

142 Anna A: A slur covers the last three notes, but this is appropriate only to the declamation of the original text, "in te fidò." With the definitive text, the slur must be restricted to the final two notes.

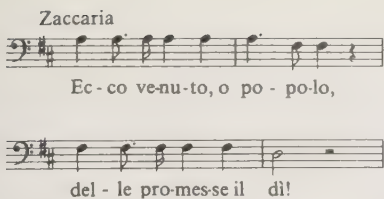
142 Ism A:   on the final two beats / **WGV** substitutes  , following all other parts.

146-147 Anna, Nab, Sac, Coro B. A: **ff** on the downbeat of 147 / **WGV** moves it to the preceding upbeat in Anna, Sac, and Coro B., following the parallel passage at 133-134 (see Note 133-134).

150 A: Whether by intention or inadvertence, V neglected to set two verses of text for Zac in **MI**⁴²:

ZAC. (agli Ebrei) Ecco venuto, o popolo,
Delle promesse il di!

A copyist, acting on his own accord or following V's instructions, provided an unaccompanied setting for this text beginning on the second staff from the top, and concluding with the final note on the downbeat of 150 in the staff normally assigned to Zac:



The composer himself ultimately refused this emendation, crossing it out and writing “no!” above it, while marking Cor Ing “sì.”

150-184 A: A sign at the end of 149 and repeated at the beginning of 185, probably not in V’s hand, clearly signals a cut of 150-184. A simple cut of these bars is impossible. The tonalities do not mesh, while the choral “Cadde...” at 186 makes no sense without the death of Abi. It is possible that the sign suggests only the dimensions of the cut, while the details were worked out elsewhere. Certainly it would be possible to imagine 185-197 transposed down a half tone (with emendations in the VI parts at 195-197, etc.). They could even overlap the end of “Immenso Jeovha,” so that the instrumental music of 185-186 would be played together with the choral parts of 148-149. With the omission of the choral parts of 186, the connection becomes both musically and dramatically feasible.

This circumstances surrounding the omission of the “Morte di Abigaille” are traced in the introduction. No contemporary source provides a conclusion that embraces precisely the cut indicated in A. Four manuscript sources (I-Nc¹, I-Nc², I-Nc³, and US-Bm), however, close the opera with an orchestral passage in D major that overlaps with the final measure (149) of “Immenso Jeovha.” The example below, whose primary source is I-Nc³, reproduces these orchestral parts in piano score. Presumably the voices were intended to cut off after the downbeat of 149a (as seen clearly in US-Bm).

I-Nc² offers essentially the same text as I-Nc³, with the heading “Battute per far finire quest’opera come s’è fatta a San Carlo”: the notation, however, is sloppy. US-Bm, a cleaner copy of the same music, provides confused readings for the winds and brass. I-Nc¹ presents a different, less satisfactory version, in six measures.

152-155 A: V spread his stage direction out over

these four measures. In MI⁴², a similar instruction is reserved for the beginning of the Scena Ultima, i.e., 156. The text reads: “ABIGAILLE sorretta da due donne Babilonesi e detti.” At 153, V wrote, incorrectly, “soretta”; at 154-155, he substituted “due guerrieri” for the “due donne Babilonesi.”

154 Coro D. A: on the last two beats / WGV adds the second prolonging dots, as in Coro T. and B.

156 Abi MI⁴²: It is worthwhile reporting the whole of Abi’s text, as the punctuation in MI⁴² calls for pauses in places rather different from those in V’s setting:

Su me... morente... esanime... (a Fenena)
Discenda il tuo... perdono!...
Fenena!... io... fui colpevole...
Punita or... ben... ne sono!
Vieni!... costor... s’amavano... (ad Ism.)
Fidan lor speme... in te! – (a Nabuc.)
Or chi mi toglie... al ferro
Pondo del... mio... delitto?...
Ah!... tu dicesti... o popolo... (agli Ebrei)
Solleva... Iddio... l’afflitto!...
Te chiamo... o Dio... te... venero!...
Non... male... di... re a me!...

Notice also that the antepenultimate verse is placed in italics in MI⁴². Although V does not differentiate it in any way in A, that Abi is quoting the Hebrews here makes Solera’s italics appropriate, and WGV renders this by underlining the phrase.


158 Abi A: on the fourth beat / WGV eliminates one of the prolonging dots.

163 Abi A: The final note is g¹. This is contradicted by the reading of the otherwise parallel 159, as well as by Cor Ing, which is playing here at the lower third. WGV substitutes f¹, also the interpretation of pvRI.

168 Vc A: V left this measure blank. Another hand later filled in Vc at 168, copying the part from 169. The absence of the accompanimental figure at 168 does leave the measure very empty. It cannot be excluded, of course, that this was V’s intention, but pvRI already testifies to the presence of Vc at 168. WGV therefore adds the part, but uses typographically smaller notes.

170-172 Abi A: “fereò,” at 170. Notice also that MI⁴² has a “?” after “delitto”: WGV follows V’s “!”



173 Abi A:  on the third beat / **WGV** deletes one of the prolonging dots.

175-181 Coro A: The choral intervention, which V marked “Coro d’Ebrei,” is not in **MI**⁴². **WGV** adds “Tutti” for the final choral phrase at 186.

176-177 Abi, Coro A: “af’lito.”

176-177 A: There is a change of folio (from f. 234 to f. 234^v) between these measures. The slur in Abi extends considerably into the margin, but those of the instrumental parts close within 176. That V did not use a larger slur over 174 and 175, where no page turn intervened, suggests that none is wanted here either.

178 Abi **MI**⁴²: “o Dio...” / **WGV** follows V’s “te Dio...”, though, as usual, **pvRI** carries the reading of **MI**⁴².

186 Coro **MI**⁴²: “Spirò...” / **WGV** follows V’s “Cadde...”

Appendix 1

Sketches and Rejected Fragments

A. A DRAFT FOR ZACCARIA’S CABALETTA IN N. 2

Zaccaria’s cabaletta, “Come notte a sol fulgente,” was drafted in skeleton score in the autograph in a version rather different from the definitive one. Sometime later, before he came to orchestrate the number, V returned to the cabaletta and made substantial alterations to the melodic line; later still he inserted a substantially recast text. In a few cases, the presence of these earlier versions causes problems in establishing the definitive reading. These problems are discussed in the following Notes to N. 2: 98-187; 99-100; 111-112 (Zac); 111-112; and 161 (Coro). Here we wish merely to reconstruct the early skeleton-score version, before either text or music was revised. This reconstruction poses serious editorial problems, and the transcription offered here is in part conjectural. It accounts for what can be read clearly in A, however, and presents a musically viable interpretation of V’s notation.

107-110 Cb A: These measures are editorial conjecture. The definitive Cb shows no signs of erasure, but the draft melody clearly demands a different harmonic plan. We must assume that V drafted the first version without bass, and added Cb only after he had made the essential melodic revisions.

108 Zac A: Before arriving at the definitive version, V made a further revision, given as a footnote in the edition.

(Sketches and rejected fragments relative to NN. 8 and 12 are reproduced and examined in Appendixes 1B, C, and D of the full score and Critical Commentary.)

E. A DRAFT FOR “IMMENSO JEOVHA” IN N. 13

After V had completed an earlier version of “Immenso Jeovha,” he made a number of important changes to the musical and literary text. These are best addressed as two, quite separate stages.

The first stage involved the rescoring of vocal parts. V’s original version of “Immenso Jeovha” had no part for Anna. Sometime later, V decided to add such a role, writing it on the staff above Fen. Anna’s part appears at 123-124, 127-128, 131-135, and 140-149; in all these passages, V simply gave her the part originally sung by Fen, and rescored Fen to sing an inner line.

A further rescoring took place at 125-126 and 129-130. Here V decided to eliminate Sac from the small vocal ensemble and transferred the bass part to Zac. He also made other adjustments to these measures, all of which are reported in the Critical Notes below.

However, sometime after these musical revisions, there occurred a far more thoroughgoing change to “Immenso Jeovha,” one that primarily involved a revision of the literary text. (The original version of the text is reproduced in the introduction and in Note 136-143 to N. 13.)

We cannot be absolutely sure of each word, as this text has been crossed through with unusual thoroughness. As becomes clear from the transcription, most of the musical changes are alterations of rhythm necessary to accommodate the new text.

There remains the larger question of why the textual changes were made. These are addressed in the introduction. One point, however, is worth mentioning here. It is clear that V employed a copyist to assist him with the changes. At 127-128, 131-132, and 140-147, V altered only the uppermost part (Anna) and the lowest part (Coro B.); with a very few exceptions, all other parts are altered by a copyist whose musical hand is clearly different from V’s. That V enlisted the help of a copyist, together with the fact that such extensive alterations did not result in a complete re-writing of the number, strongly suggest that these revisions were made under the pressure of a deadline.

The transcription is of the version of “Immenso Jeovha” that existed immediately before the text changes, and so includes the rescorings discussed above. As some may wish to include this piece in performance, **WGV** has made the necessary editorial interventions (see Critical Notes below).

125-126, 129-130 A: As mentioned above, V made a number of revisions to these measures, most notably in the elimination of Sac. An earlier version can, however, be reconstructed (see example on p. LIX).

128 Fen A: A slur covers the notes, but is probably a remnant of the stage in which Fen sang the uppermost line. As it is confirmed nowhere else, **WGV** ignores it.

133 A: The “ah” cannot have been part of the original verse, and must have been added by V.

125a *pp*
 Fen. *chi non ti sen - te?*
 Ism. *chi non ti sen - te?*
 Nab. *pp* *chi non ti sen - te?*
 Zac. *chi non ti sen - te?*
 Sac. *pp* *chi non ti sen - te?*

129a
 or si mo - strò.
 or si mo - strò.
 or si mo - strò.
 or si mo - strò. Im-men-so
 or si mo - strò.


Appendix 2

A Transposed Version of the Coro di Leviti

7-9 Coro **MI**⁴²: See Note 7-9 to N. 7.

9 Ism **A2**: See Note 9 to N. 7.

11 Coro **WGV**: The staccati on the fourth beat are derived from **A1**.

12 Coro **A2**:  on the fourth beat, in the hand of the copyist / **WGV** halves the value of the first note.

15 **WGV**: For a discussion of the tempo indication, see Note 15 to N. 7.

15 **A2**: In the instrumental parts, the copyist wrote only “staccate” above *VI I* and below *Cb* (*Vc* = *Cb*). **WGV** integrates the fuller markings provided by *V* in **A1**.

15-39, 57-80 Coro **A2**: The copyist was particularly parsimonious about signs of articulation at 15-39. **WGV** derives them freely from *V*’s markings in **A1**, employing smaller notation, within a single set of pointed brackets. In the repetition, 57-80, where the copyist wrote only the vocal lines, he supplied > at 77 alone; **WGV** proceeds as at 15-39.

17-18 Coro **MI**⁴²: See Note 17-18 to N. 7.

18 Coro **A2**: See Note 18 to N. 7.

24 Coro **MI**⁴²: See Note 24 to N. 7.

27, 31 **WGV**: The second *f* is derived from **A1**.

27-39 Coro **MI**⁴²: See Note 27-39 to N. 7.

29, 33 Coro **WGV**: The second *p* is derived from **A1**.

33, 71, 75 Coro **A2**: See Note 33, 71, 75 to N. 7.

39-108 **A2**: As described in the source notes to N. 7, **A2** is in *V*’s hand, except for the vocal parts, which are in the hand of the copyist. At 109 only *VI I* and *Cb* are in the copyist’s hand; at 110-117, all parts are in *V*’s hand.

41-42 Ism **A2**: See Note 41-42 to N. 7.

43 Ism **A2**: The second and third notes are slurred by the copyist. **WGV** follows *V*’s notation (in **A1**),

moving this slur to the first and second notes.

43-44 Ism **MI**⁴²: See Note 43-44 to N. 7.

45-51 Ism **MI**⁴²: See Note 45-51 to N. 7.

52 Ism **WGV**: The  is derived from **A1**.

53 Coro **MI**⁴²: See Note 53 to N. 7.

53-56 Ism, Coro **WGV**: The > are derived from **A1** (but see Note 54 to N. 7).

56 Ism **MI**⁴²: See Note 56 to N. 7.

78, 80 Coro **A2**: See Note 78, 80 to N. 7.

82, 84, 90, 92 Coro **WGV**: The > are derived from **A1**.

87, 95 Coro **WGV**: The slurs are derived from **A1**.

94 Ism **A2**: The copyist repeated the *g*[*b*]¹, but *V*’s notation in **A1** is unequivocal; cf. 86, where the copyist provided the correct pitch.

109-110 Anna **MI**⁴²: See Note 109-110 to N. 7.

110 **WGV**: The *Meno mosso* is derived from the parallel passage in **A1**.

113-114 **MI**⁴²: See Note 113-114 to N. 7.

Appendix 3

(Milan, March 1842)

Autograph Choral

Arrangements of “*Va pensiero*”

and “*Immenso Jeovha*”

A. Notes to “*Va pensiero*”

1-17, 30-36 **Aa**: *V* notated only a single part, in bass clef, but it is clear from the transitions to and from four-part writing (at 17-18, 29-30, and 36-37) that he intended all voices (both male and female) to sing in unison throughout. **WGV** notates the entire chorus on four staves.

2 **B. WGV**: The slur between the first two notes, present in all parallel places in **Aa** (6, 14, 30), appears also in **A**.

2 **B. A**: “*ale dorate*” / **Aa**’s “*ali dorate*” agrees with

MI⁴², **pvRI**, and all subsequent printed sources.

3, 7 B. A: The slur stretches to the second beat. But in Aa, V restricted the slur to the first beat in both measures. **WGV** allows the discrepancy to stand.

6 B. Aa: V's "ollezano" is clearly an error. **WGV** substitutes "olezzano," as in A and MI⁴².



8 B. Aa: On the second and fourth beats, V initially beamed all three notes together. Later, recognizing his mistake, he added an extra flag to the final note of each group.

11-12 B. Aa: Although V omitted the \sharp before the *b* in both measures, its presence in 10 in Aa, the sense of the music, and the readings of A all confirm that they must be added.

12 B. **WGV**: The editorially added staccati on the third note of the triplets on the third and fourth beats are derived from A.

15, 31 B. **WGV**: The slurs on the first-beat triplets are imitated from 3 and 7.

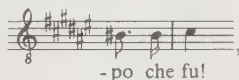
21 T. Aa: There is a slur between the first two notes, which would have to function as a tie. As T. must declaim a syllable on the second note, **WGV** eliminates the sign.

21 B. Aa:  on the second beat / **WGV** substitutes , as in all other voices and the parallel passage in A.

24-25 T. Aa:



Expressive as the variant may be, it will not accommodate the text. **WGV**, following the rhythm of B., substitutes



while eliminating the slur.

29 D. II Aa: There is a slur between the first two notes. As this sign is not repeated elsewhere, **WGV** deletes it and (following D. I) adds a slur between the second and third notes.

35-37 Coro Aa: V neglected to supply words from the beginning of 35 through the first beat of 37: for B. alone at 35-36 and for the entire Coro on the downbeat of 37. **WGV** supplies the inevitable verbal repetitions, on the model of the parallel passage in A.

B. Notes to "Immenso Jeovha"

2-26 Aa: Throughout the chorus, V adopted the spelling "Jehova," rather than the "Jeovha" found in A and MI⁴². To avoid confusion, especially between the titles of the two versions, **WGV** substitutes "Jeovha" here.

4 D. I Aa: The dotted rhythm on the first two beats is not present in A, where the uppermost part is rhythmically identical to the other voices. This is just the first of a number of rhythmic details in which the

two versions differ. These additional discrepancies will not be listed here.

11, 24 D. I, II Aa:  / **WGV** adds the missing γ , as in N. 13.

16-17 D. I Aa: The word "ridente" was badly smudged. To clarify the text, a hand (possibly V's) wrote it again above the music.

20 B. Aa:  / **WGV** halves the final note, as in all other voices.

24-25 D. I, II Aa: The **ff** are found on the downbeat of 25. **WGV** moves them to the preceding upbeat, their more logical position and the apparent position of the **ff** in D. I at the parallel 11.

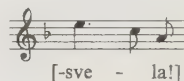
Appendix 4 (Milan, Teatro alla Scala, Autumn 1842)

N. 13A. PREGHIERA FENENA PUNTATA PER LA ZECCHINI

52a Fen A: The cross-relation between the E dominant seventh chord in the orchestra and the *g*" in Fen on the second half of the third beat seems intentional, and **WGV** respects it.

53a Fen MI⁴²: "O splendor" / V adopted this spelling in N. 13.

53a Fen A: A later hand, in ink, wrote an alternative version of the first three beats on the staff above the vocal line:



55a A: In the original version (N. 13), the bass moves to *f* \sharp in the second half of the measure, while the upper instrumental voices complete a diminished seventh chord. If the present version is to be performed, all upper voices should simply repeat the first half of the measure in the second half. Perhaps anticipating the problem, a later hand (in pencil) wrote the original version of Fen's melody (for the fourth beat alone) on the staff above.

56a Fen A: A later hand, in ink, wrote an alternative version of the final three beats on the staff between the vocal line and bass:

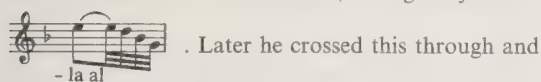


56a-57a Fen A: "Idio."

59a Fen A: A later hand, in ink, wrote an alternative version of the second half of the measure on the staff above the vocal line:

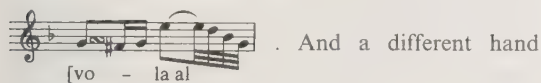


65a Fen A: For the fourth beat, V originally wrote:



Later he crossed this through and supplied the definitive version on the staff between the vocal line and the bass.

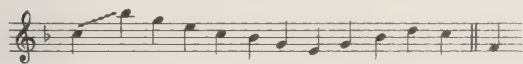
Two further layers of intervention, not in V's hand, are to be found in this measure. A later hand (in ink) wrote an alternative version of the final two beats on the staff above the vocal line:



And a different hand (also in ink) wrote yet another version on the staff between the vocal line and the bass. The first four notes underneath the first beat, the second four underneath the third beat:



67a-68a Fen A: Apparently V began to write the final six vocal notes as in N. 13, then modified the part as in Appendix 4. Furthermore, over these same notes (and straying physically into 68a), the hand responsible for the last example given in Note 65a sketched (in ink) an outline for a cadenza on the dominant, presumably to be performed in the second half of 67a. More than one layer is visible, but the final intention appears to be:



Appendix 5 (Venice, Teatro La Fenice, Carnival 1842-43)

As discussed in the introduction, Verdi composed a new "Romanza" for Fenena when *Nabucco* was revived at Venice's Teatro La Fenice on 26 December 1842. The "Romanza" replaces Fenena's "Preghiera" in N. 13, and can be inserted into the score without difficulty: 44-67 of N. 13 are replaced by 44a-68a of N. 13b. Unfortunately, no autograph of the Romanza has turned up, nor does there seem to be a full score. The present version has been assembled by collating manuscript parts found in the La Fenice archives.

N. 13b. ROMANZA FENENA

Source

I-Vfen

"Busta 45, n. 62" of the La Fenice archives contains a collection of manuscript parts for the Romanza Fenena. A few require some comment:


Violino Principale: The part contains, on three staves, the complete vocal line for Fen, a skeletal version of the orchestral accompaniment (with important instrumental cues), and VI I.

Taglietto: The part contains the same basic information as the Violino Principale, but is not an exact copy of it. Though the word *taglietto* is obscure in this context, it is likely that the part was used during performances.

Per suggerire: This is the prompter's copy. It contains the vocal line and a complete bass, with no differentiation made between "Solo" and "Tutti" or between Vc and Cb.

Critical Notes

45a Fen Vfen: The last note is *e''* in VI Principale, the *taglietto*, and the prompter's part. **WGV** follows the more logical *f''* in Fen's own part and Arpa.

47a Fen Vfen: The  (with its subsequent tie) on the second beat is missing in Fen's separate performing part. It is absent also in the prompter's part. **WGV** integrates the note and tie (without typographical distinction) on the basis of the vocal line found in Arpa, VI Principale, and the *taglietto*.

Furthermore, in the alternative version in Fen's part, on the fourth beat, the notes are beamed together. **WGV** separates the last pair of sixteenth notes (as in the original version) in order to clarify the declamation.





48a Fen Vfen: In the prompter's part, there is a slur over the *d''* – *c''* in the second third of the first beat. As it is present nowhere else in the sources for Fen's melody, **WGV** does not integrate it into the edition.

50a Fen Vfen: Though the concluding note is *e''* in every part containing Fen, it is clearly a mistake for *f''*, found at the parallel 62a.


53a Fen Vfen: The note on the third beat is *e''* in Arpa, VI Principale, the *taglietto*, and the prompter's part. **WGV** prefers *f''*, present in Fen's own part.

55a Fen Vfen: The slur over the final two notes, lacking in Fen's part, is taken from VI Principale and the *taglietto*.

56a Fen Vfen: The slur in the cadenza, lacking in Fen's part, is derived from VI Principale, the *taglietto*, and the prompter's part (although in this last case it stops two notes earlier).

56a Vfen: A single fermata is on the last  in Vc/Cb "al Cembalo." In Fen and the prompter's part, the fermata lies between the final two rests, but closer to the third beat. In Arpa, there are fermatas on both rests. Instead of the two , Fl, Cl, and Fg have a single , with a fermata. Following the sense of the vocal line, with its cadenza on the third beat followed by an upbeat ("con slancio") to the following measure, **WGV** employs two , with fermatas over the first one in all these parts, the notation found in the orchestral sketch given in the VI Principale part.

In the other instrumental parts, there is a single whole rest with fermata, except for VI I, VI Principale,

and the *taglietto*, which all show  in the VI I part, as well as Ob II. Ott and Ob I have the same pattern, but with the fermata on the second rest. **WGV** adopts the version of VI I in all parts with rests.


61a Fen Vfen: There is neither a \sharp before the *c'* in the turn figure, nor a slur over this figure in the Fen part. Nor are they present in the other parts containing the vocal line (although Arpa has a \sharp , but with a confused set of notes). **WGV** derives both from the parallel figure at 45a.

63a Fen Vfen: On the final beat, all the notes are beamed together in every source for the vocal line. Following the pattern on the third beat, **WGV** separates the last two notes in order to accommodate the text.

There is no slur in the Fen part. In VI Principale a single slur covers the third and fourth beats. **WGV**

prefers to extend here the slurring from the parallel 51a.

64a-66a Vfen: Vc / Cb “al Cembalo,” VI Principale, and the *taglietto* contain added performance indications. In Vc / Cb “al Cembalo” and the *taglietto* there is an “affrett.” across 64a-65a, while in VI Principale there is a “mosso” at 64a. At 66a, there is a “ral.” in the *taglietto* and a “meno” in VI Principale. Although these markings are in hands other than that of the main copyist, they seem important enough to be incorporated into **WGV**. That they appear in the three parts primarily responsible for directing the performance encourages **WGV** to add them as “global” directions.

67a Fen Vfen:  on the final beat, in the VI Principale / **WGV** uses a simple triplet, as in the Fen part and the *taglietto*.

NABUCODONOSOR

NABUCODONOSOR

di *by*
Giuseppe Verdi



Sinfonia

Overture

Andante

[Trn.]
p maestosamente

6

ff [Tutti]

11

p

[p]

15

[p] [Archi] [+Fg.]

20

cresc.

Allegro

24 *p* [Ottom. Archil]

29 [+Legni]

33 *ff* [Tutti]

37 *p* *ff*

41

45 *ff*

Andante come prima

Andantino

51

p[*p*]

legnu

55

[+Arch]

3

60

64

68

[*p*]

[+Otoni]

72

8

11 13

15 17

19 21

23 25

27 29

[p]

[pp]

134570

100

104

108 **Allegro**

p

115

122

cresc.

129

cresc.

135

ff [Tutti]

141

147

152

pp

158

p **cresc.**

164

170

f

176

ff

182

187

192

f

197

f

[Tr. Trm.]

202 [Legni]
 p [+Archi]

208

214

220 cresc.

226 ff

232

237

242

247

253

259

264

Più presto

270 8

ff [Tutti]

284 8

291 8

299 8

308 8

318 329

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of six systems of two staves each. The first system starts at measure 270 and includes the instruction 'ff [Tutti]'. The second system starts at measure 284. The third system starts at measure 291. The fourth system starts at measure 299. The fifth system starts at measure 308. The sixth system starts at measure 318 and ends at measure 329. The notation features a variety of chords, including triads and dyads, and uses dynamic markings like 'ff' and 'ffz' (fortissimo zingando). The tempo is marked 'Più presto'. The score concludes with a double bar line and a repeat sign at the end of the final system.

(PARTE PRIMA)

(Gerusalemme)
N. 1. Introduzione(Così ha detto il Signore: ecco,
io dò questa città in mano del
re di Babilonia, egli l'arderà col
fuoco.*Gerem. XXXIV)*

(PART ONE)

(Jerusalem)
N. 1. Introduction(Thus saith the Lord: Behold, I
will give this city into the hand
of the king of Babylon, and he
shall burn it with fire*Jeremiah, 34)*(SCENA PRIMA: Interno del Tempio di Salomone. Ebrei, Leviti e Vergini ebree)
(SCENE ONE: Inside the Temple of Solomon. Hebrews, Levites and Hebrew virgins)**Allegro mosso**

The musical score is written for piano and orchestra. It begins with a tempo marking of **Allegro mosso**. The piano part starts with a forte dynamic **[f]** and is marked **[Ottoni]** (trumpets). The orchestra part includes a section for **[+Archil]** (additional strings) and a tutti section marked **f [Tutti]**. The score is divided into four systems, with measures 4, 8, and 12 indicated at the beginning of each system. The key signature has one sharp (F#) and the time signature is common time (C). The music features a mix of chords and melodic lines, with some measures containing multiple accidentals.

16 Donne

f

*

Gli ar - re - di fe - sti - vi giù ca - da - no in -
 Let fe - stive a - dorn - ments be cast down and

Tenori

f

Gli ar - re - di fe - sti - vi giù ca - da - no in -
 Let fe - stive a - dorn - ments be cast down and

Bassi

f

Gli ar - re - di fe - sti - vi giù ca - da - no in -
 Let fe - stive a - dorn - ments be cast down and

8

ff [Tutti]

20

D.

- fran - ti, il po - pol di Giu - da di lut - to s'am -
 bro - ken, o peo - ple of Ju - dah, our doom - to has - been

Coro T.

- fran - ti, il po - pol di Giu - da di lut - to s'am -
 bro - ken, o peo - ple of Ju - dah, our doom - to has - been

B.

- fran - ti, il po - pol di Giu - da di lut - to s'am -
 bro - ken, o peo - ple of Ju - dah, our doom - to has - been

8

* A: Coro D. =

24

- man - ti! spo - ken! Mi - ni - stro del - l'i - ra del Nu - me sde -
The rage of Je - ho - vah bas fal - len up -

8-----

- man - ti! spo - ken! Mi - ni - stro del - l'i - ra del Nu - me sde -
The rage of Je - ho - vah bas fal - len up -

28

- gna - to il re - ge d'As - si - ria su noi già piom -
on us, the King of As - sy - ria has come with the

- gna - to il re - ge d'As - si - ria su noi già piom -
on us, the King of As - sy - ria has come with the

12

D. *- hò. sword! Di The bar bowl - ba - re schie - re l'a - tro - ce u - lu -*
le - gions re-sounds in the

Coro T. *- hò. sword! Di The bar bowl - ba - re schie - re l'a - tro - ce u - lu -*
le - gions re-sounds in the

B. *- hò. sword! Di The bar bowl - ba - re schie - re l'a - tro - ce u - lu -*
le - gions re-sounds in the

35

D. *- la - to nel san - to de - lu - bro cries del*
tem - ple, pro - fa - ning with wild the

Coro T. *- la - to nel san - to de - lu - bro cries del*
tem - ple, pro - fa - ning with wild the

B. *- la - to nel san - to de - lu - bro cries del*
tem - ple, pro - fa - ning with wild the

8

39

Nu shrine - - - me of tuo - nò! the Lord!

Nu shrine - - - me of tuo - nò! the Lord!

Nu shrine - - - me of tuo - nò! the Lord!

42

Leviti

pp

Un poco meno mosso

46

Coro B

can - di - di ve - li, fan - ciul - le, squar - cia - te, le sup - pli - ci brac - cia gri -
 maids, rend your gar - ments, and tear them a - sun - der, let ten - der en - trea - ties be

Un poco meno mosso

[p] [Fig., Ottonil]

52

Coro B

- dan - do le - va - te; d'un lab - bro in - no - cen - te la vi - va pre -
 heard through this thun - der; the prayers of a mai - den are plea - sing to

pp [Archil]

57


Coro B

- ghie - ra è dol - ce pro - fu - mo gra - di - to al Si - gnor. Pre -
 bea - ven, and fra - grant as in - cense they rise to the Lord. So

62

Coro B

- ga - te, fan - ciul - le! in voi del - la fie - ra fa - lan - ge ne -
 pray now, you mai - dens! May God show his fa - vor, and may you be

67 **ff**  **dim.** (tutti si prostrano a terra)
(all fall prostrate to the ground)

B. - mi - ca s'ac-que - ti il fu - ror!
saved from the fierce cru - el borde!

72 **f** **p** **pp** [*p*] [*Arpa*]

Donne (Vergini) **p**

Gran Nu - me, che vo - li sul -
Je - bo - vah, who rides on the

[*Legni*]

75

D. - l'a - le de' ven - ti, che il
wings of the tem - pest, who

77 **pp**

D. fol - gor spri - gio - ni di
loo - ses the light - ning from

[*Archi*]

Coro D.

nem depths - - bi of fre the men storm - - ti, clouds, di - de -

Coro D.

- sper - - di, di - strug - - gi d'As - si - - ria of le - feat them, de - stroy them, the host As -

Coro D.

schie - - - re, di Da - - - vid la - sy - - - ria, may daugh - - - ters of

* A: Coro D. =

86 *pp*

D. *fi - - - glia ri - tor - - na al gio -*
Da - - - vid re - joice once a -

88 *

D. *- ir! Pec - cam - mo! Ma in cie - lo le*
- gain! We sinned once! But hea - ven shall

91

D. *no - - stre pre - ghie - re ot - ten - gan pie -*
know we're re - pen - tant, oh grant us for -

* A: Coro D. = 7 ♪ |

91 **pp**

D.

- ta - de, per - do - no al fal - lir!... **ff**
 - give - ness, and com - fort our pain! Deh!
 Oh

Coro

Tenori

Bassi

[pp]

97

D.

l'em - pio non gri - - di, con bal - - do bla -
 let - not the stran - - ger bla - spheme and de -

Coro T.

l'em - pio non gri - - di, con bal - - do bla -
 let - not the stran - - ger bla - spheme and de -

B.

l'em - pio non gri - - di, con bal - - do bla -
 let - not the stran - - ger bla - spheme and de -

ff [Tutti]

100

D. *- sfe - - ma. Thee.*
- ride

T. *sottovoce*
8 *- sfe - - ma. il Di - o d'I - sra - el - lo si ce - la per*
- ride Thee. "the God of Is - ra - el hides his head from the

B. *sottovoce*
- sfe - - ma. il Di - o d'I - sra - el - lo si ce - la per
- ride Thee. "the God of Is - ra - el hides his head from the

p

103

D. *ff*
Non far che i tuoi
O let not Thy

T. *ff*
te - ma? Non far che i tuoi
dan - ger?" O let not Thy

B. *ff*
te - ma? Non far che i tuoi
dan - ger?" O let not Thy

p [Arpa]

ff [Tutti]

106

D. *fi - - gli di - ven - - ga - - no pre - - da d'un*
chil - - dren fall prey to a mad - - man, de-

Coro T. *fi - - gli di - ven - - ga - - no pre - - da d'un*
chil - - dren fall prey to a mad - - man, de-

B. *fi - - gli di - ven - - ga to - - no pre - - da d'un*
chil - - dren fall prey to a mad - - man, de-

109

D. *fol - - le che sprezz - - za ling l'e -*
- spi - - sing, re - vi - - ling the

Coro T. *fol - - le che sprezz - - za ling l'e -*
- spi - - sing, re - vi - - ling the

B. *fol - - le che sprezz - - za ling l'e -*
- spi - - sing, re - vi - - ling the

* A: Coro D. = " ♪ |

111

D. *ter - no po - ter. Non far che sul*
might that is Thine! The true throne of

T. *ter - no po - ter. Non*
might that is Thine! The

B. *ter - no po - ter. Non*
might that is Thine! The

[VI. I] *pp* *dolcissimo*

p

114

D. *tro - no da - vi di co sie - da fra*
Da - vid pro - tect from the As - sy - rian whose

T. *far che sul tro - no da - vi di co*
true throne of Da - vid pro - tect from the As -

B. *far che sul tro - no da - vi di co*
true throne of Da - vid pro - tect from the As -

* A: Coro D. = pp

11-

D. *gl'i - do - li stol - ti l'as - si ro stra-
false pa - gan i - dols de - file e - v'ry* **pp**

Coro T. *sie - da fra gl'i - do - li stol - ti l'as - si ro stra-
- sy - rian whose false pa - gan i - dols de - file e - v'ry* **pp**

B. *sie - da fra gl'i - do - li stol - ti l'as - si ro stra-
- sy - rian whose false pa - gan i - dols de - file e - v'ry* **pp**

[pp]

120

D. *- nier, fra gl'i - do - li
sbrine, whose false pa - gan* **[ff]**

Coro T. *- nier, fra gl'i - do - li
sbrine, whose false pa - gan* **[ff]**

B. *- nier, fra gl'i - do - li
sbrine, whose false pa - gan* **[ff]** *

ff

* A: Coro B. = d |

122

D. *stol - ti l'as - si ro stra - nier, fra gl'i -*
i - dols de - file e - v'ry shrine, whose false

T. *stol - ti l'as - si ro stra - nier, fra gl'i -*
i - dols de - file e - v'ry shrine, whose false

B. *stol - ti l'as - si ro stra - nier, fra*
i - dols de - file e - v'ry shrine, whose

125

D. *- do - li stol - ti l'as - si ro stra -*
pa - gan i - dols de - file e - v'ry

T. *- do - li stol - ti l'as - si ro stra -*
pa - gan i - dols de - file e - v'ry

B. *gl'i - do - li stol - ti l'as - si ro stra -*
false pa - gan i - dols de - file e - v'ry

128

D. *nier, strae - - nier, strae - - nier, strae - - nier, strae -*
sbrine. O Lord, o Lord, now save the

Coro T. *nier, strae - - nier, strae - - nier, strae - - nier, strae -*
sbrine. O Lord, o Lord, now save the

B. *nier, strae - - nier, strae - - nier, strae - - nier, strae -*
sbrine. O Lord, o Lord, now save the

(si alzano)
 (they rise)

131

D. *- nier, strae - nier, strae - nier!*
peo - ple who are Thine!

Coro T. *- nier, strae - nier, strae - nier!*
peo - ple who are Thine!

B. *- nier, strae - nier, strae - nier!*
peo - ple who are Thine!

N. 2. Recitativo [e] Cavatina
Zaccaria

N. 2. Recitative [and] Cavatina
Zaccaria

(SCENA II: Zaccaria tenendo per mano Fenena, Anna, e detti)

(SCENE II: Zaccaria leading Fenena by the hand, Anna, and the preceding)

136/1 Zaccaria **Largo**

Spe - ra - te, o fi - gli! Id -
Take hope, o my chil - dren! For

col canto

4 **grandioso**

- dio del suo po - ter diè se - gno;
God has gi - ven us a to - ken;

Ei tras - - se in po - ter
and placed with - in my

Largo

ff [Tutti]

p

3

7

mi - o un pre - zio - so pe - gno; del
pow - er this most pre - cious hos - tage, she's

ff

p

ff

3

* A: Zac. =

** A: Zac. =

(additando Fenena)
(indicating Fenena)

10

Zac.

re
King

ne - mi - co pro - le
Na - buc - co's daugh - ter,

pa - ce ap - por - tar ci
she may pro - vide us

p

p

3

13

Zac.

può.
peace.

Donne

pp

cresc.

Di lie - to gior - no un so - le
A brigh - ter day is daw - ning,

Coro

Tenori

pp

cresc.

Di lie - to gior - no un so - le
A brigh - ter day is daw - ning,

Bassi

pp


cresc.

Di lie - to gior - no un so - le
A brigh - ter day is daw - ning,

pp

p

cresc.

* A: Zac. = 

16

ac.  Fre - no al ti - mor!
Ba - nish your fear!

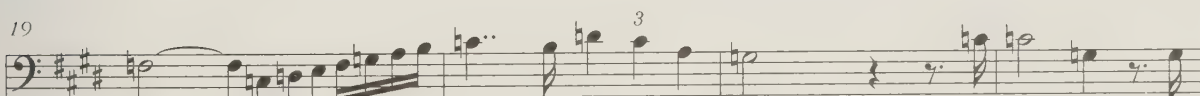
D.  for - se per noi spun - tò!
we can be - gin to hope!

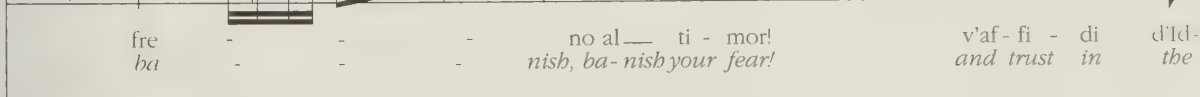
T.  for - se per noi spun - tò!
we can be - gin to hope!

B.  for - se per noi spun - tò!
we can be - gin to hope!

 f col canto

19

ac.  fre - no al ti - mor!
ba - nish, ba - nish your fear! v'af - fi - di d'id -
and trust in the

 fre - no al ti - mor!
ba - nish, ba - nish your fear! v'af - fi - di d'id -
and trust in the

23 *pesante* **Andante maestoso**

Zac. - dio l'eterna i - - - ta.
might of great Je - bo - - - vah.

colla parte **Andante maestoso**

[Cor., Archi] *[p]*

26 *grandioso*

Zac. D'E - git - to là sui
Once on the shores of

[+Legni, Tr.]

dolce *allargando*

29

Zac. li - - di E - gli a Mo - sè diè vi - ta;
E - - - gypt He gave to Mo - - - ses vic - t'ry;

p

32

Zac. di Ge - de - o - ne i cen - to in - vit - ti - Ei re - se un
He led the men of Gi - - deon in tri - umph - to con - quer the

p

35

ac.

di...
foe... [Ottom]

Chi nel l'e-stre - mo e -
Who in the hour of af -

pp

3

6

37

ac.

- ven - to - - - - - fi - dan - do in Lui, in Lui - - - - - pe -
- flic - tion - - - - - has cried on Him and cried - in -

3

3

3

39

ac.

- ri? Chi nel l'e - stre - mo. e - stre - mo e -
vain? Who in the hour of af - flic - tion has

[VI. II]

pp

41

ac.

- ven - - - - - to - - - - - fi - dan - do in Lui pe -
cried, - - - - - cried on Him - - - - - and cried in

dim. 3

dolce

3

3

dolce

32

allarg.

Zac

- rî? fi - dan - do in Lui, fi - dan - do in Lui, chi fi - dan - do in Lui pe -
vain? So trust in Him, so trust in Him, who has cried on Him in

dolce

allarg.

45

Zac.

- rî?
vain?

Donne

Di lie - - to gior no un
Ah, brigh - - ter days are

Coro

Tenori

Di lie - - to gior no un
Ah, brigh - - ter days are

Bassi

Di lie - - to gior no un
Ah, brigh - - ter days are

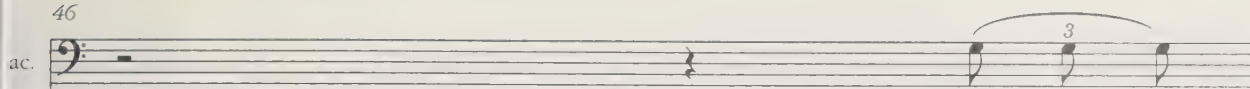
[Legni]

6
P leggere e puntate

3

46

ac.



Fre - no al ti -
Ba - nish your

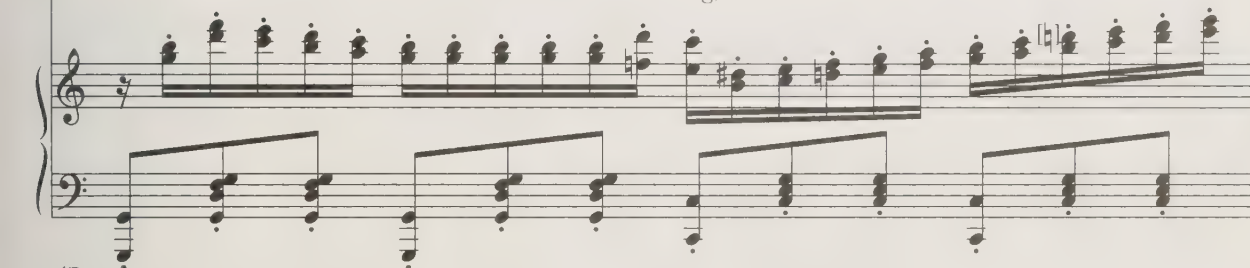
D.



T.

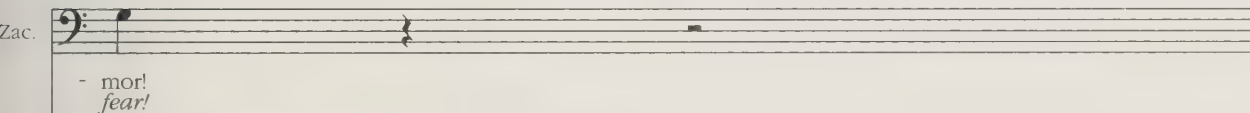


B.

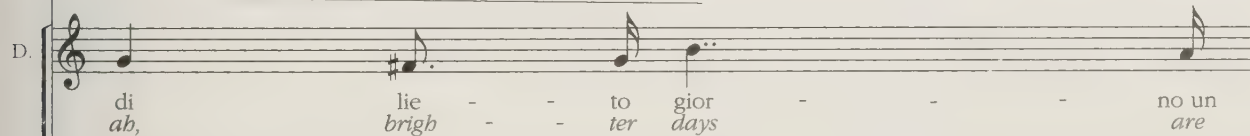


47

Zac.



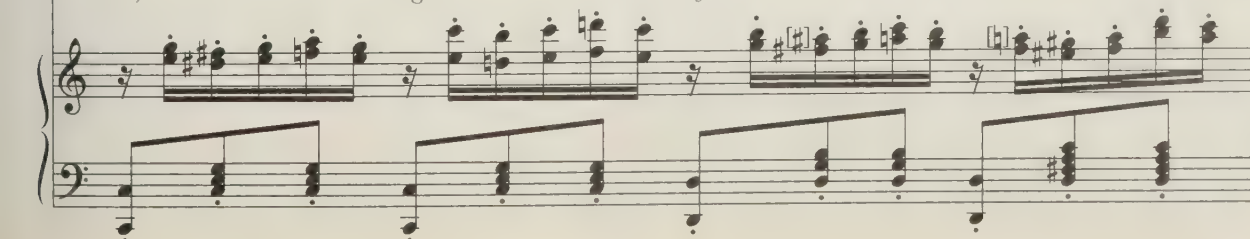
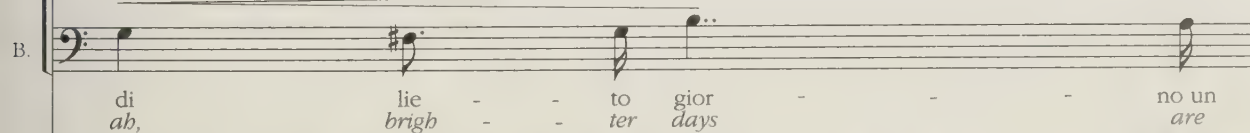
D.



T.



B.



34

Zac.

fre - - - no al ti
ba - - - nish your

D.

so - - - le,
daw - - - ning,

Coro T.

so - - - le,
daw - - - ning,

B.

so - - - le,
daw - - - ning,

49

49

Zac.

- mor!
fear!

D.

di lie - - - to gior no un
ab, brigh - - - ter days are

Coro T.

di lie - - - to gior no un
ab, brigh - - - ter days are

B.

di lie - - - to gior no un
ab, brigh - - - ter days are

50

Zac. *v'af - fi - di d'id -*
and trust in the

D. *so le*
daw ning,

T. *so le*
daw ning,

B. *so le*
daw ning,

51

Zac. *- di o l'e - ter na a -*
might of great Je -

D. *for se per noi spun -*
new hope has come a -

T. *for se per noi spun -*
new hope has come a -

B. *for se per noi spun -*
new hope has come a -

- tò!
- *gain!*

6

- ven - to _____ fi - dan - do in Lui, in Lui _____ pe -
- flic - tion _____ has cried on Him and cried _____ in _____

- rî? vain? Chi nel - l'e - stre - mo, e - stre - - mo e -
Who in the hour of af - flic - - tion

Donne
per noi spun - tò!
has come a - gain!

Tenori
per noi spun - tò!
has come a - gain!

Bassi
per noi spun - tò!
has come a - gain!

pp
3

dim.
58 dolce
- ven - - - to fi - dan - do in Lui pe -
cried, - - - cried on Him and cried in

dolce
3 3
6

50

allarg.

dolce

allarg.

- ri? fi - dan - do in Lui, fi - dan - do in Lui, chi fi - dan - do in Lui pe -
 vain? So trust in Him, so trust in Him, who has cried on Him in

62

Fre - no al ti - mor!
Ba - nish your fear!

fre - no,
Ah, - no,

Donne

per noi spun - tò, per noi spun - tò,
 has come a - gain, has come a - gain,

Tenori

per noi spun - tò, per noi spun - tò,
 has come a - gain, has come a - gain,

Bassi

per noi spun - tò, per noi spun - tò,
 has come a - gain, has come a - gain,

6 6 3 3

64

p

fre - no al ti - mor!
ba - nish your fear!

pp

spun - tò!
a - gain!

pp

spun - tò!
a - gain!

pp

spun - tò!
a - gain!

67

Allegro

Oh quai gri - di!
What is hap - p'ning!

Oh quai gri - di!
What is hap - p'ning!

Oh quai gri - di!
What is hap - p'ning!

Allegro**ff** [Tutti]

(SCENA III: Ismaele con alcuni Guerrieri ebrei e detti)

(SCENE III: Ismaele with some Hebrew warriors and the preceding)

71 Ismaele

Fu - ri - bon - - do del - l'As -
In a fu - - ry King Na -

73 Ism.

- si - - ria, del - l'As - si - ria il re s'a - van - za; par ch'ei
- buc - - co, King Na - buc - co is ad - van - cing; he de -

76 Ism.

sfi - di in - te - ro il mon - - do nel - la fie - ra sua bal -
- fies the world to halt bim, all the men make way be -

ff

p

[ff]

p

[ff]

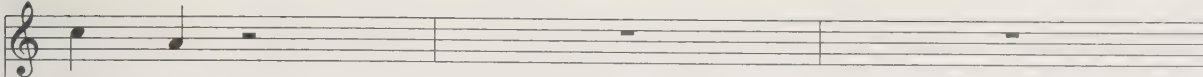
[ff]

p

p

79

m.



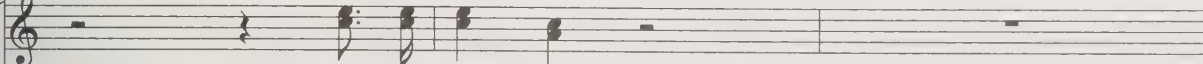
- dan - za!
- fore him!

Zaccaria



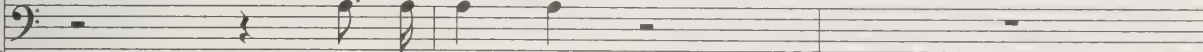
For - se fi - ne vor - rà il
May - be hea - ven will come to

Tenori

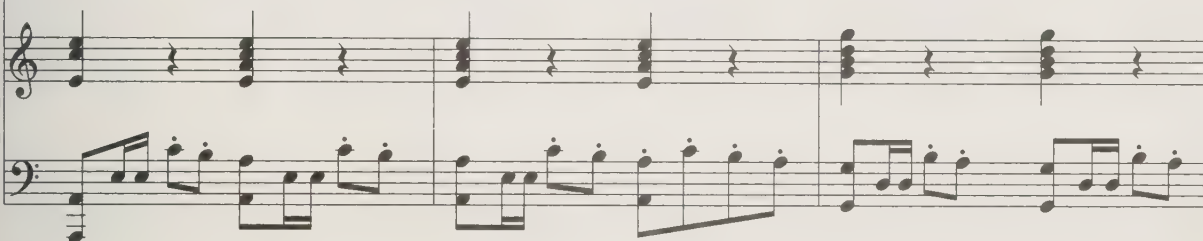


Pria la vi - ta...
We will die first...

Bassi

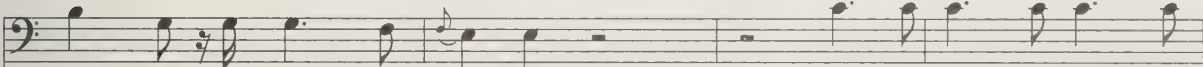


Pria la vi - ta...
We will die first...



82

ac.



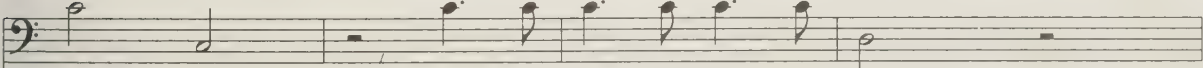
Cie - lo al - l'em - pio ar - di - re;
strike him, the im - pious stran - ger

di Si - on sul - le ru -
in the ru - ins of our

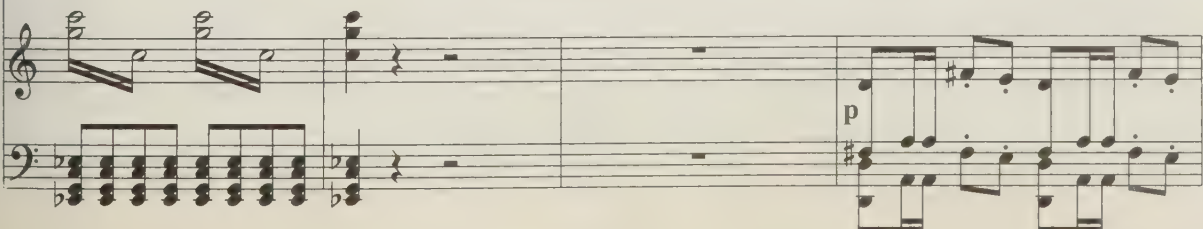


86

ac.



- i - ne lo stra - nier non po - se - rà.
Zi - on he will ne - ver plant his throne.



90)

Zac.

Quel - la pri - ma fra le As - si - re a te
 I en - trust the As - sy - rian prin - cess to your

(consegnando Fenena ad Ismaele)
 (handing over Fenena to Ismaele)

93

Zac.

fi - - - do!
 kee - - - ping!

Donne

Oh Di - o pie - tà!
 Have mer - cy, o Lord!

Tenori

Oh Di - o pie - tà!
 Have mer - cy, o Lord!

Bassi

Oh Di - o pie - tà!
 Have mer - cy, o Lord!

ff

97

Allegro

ac.

100

ac.

102

ac.

* Per una precedente stesura della cabaletta, vedi l'Appendice 1A.
An earlier draft of the cabaletta is given in Appendix 1A.

104

Zac.

- men - - - to Dio di Be - lo - - - men - zo -
bro - - - ken, God will break them - - - and lay them

3 3

106

Zac.

- gner. Tu d'A - bra - mo Id - dio pos - sen - te a pu -
low. God of A - bram, God of I - saac, come to

p

3

109

Zac.

- gnar con noi, con noi di - scen - di, ne' tuoi ser - vi un sof-fio ac-
fight for us, ob now de-fend us, fire Thy ser - vants with migh - ty

Donne

Ne' tuoi ser - vi un sof-fio ac-
Fire Thy ser - vants with migh - ty

Tenori

Ne' tuoi ser - vi un sof-fio ac-
Fire Thy ser - vants with migh - ty

Bassi

Ne' tuoi ser - vi un sof-fio ac-
Fire Thy ser - vants with migh - ty

[Tutti] ff

112

ac. *- cen - - di, che sia mor - te al - lo stra-nier, ne' tuoi*
va - - lor, give us cou - rage to slay the foe, fire Thy

D. *- cen - - di, che sia mor - te...*
va - - lor, give us cou - rage...

T. *- cen - - di, che sia mor - te...*
va - - lor, give us cou - rage...

B. *- cen - - di, che sia mor - te...*
va - - lor, give us cou - rage...

115

ac. *ser - vi un sof-fio ac-cen - di, che sia mor - te al - lo stra-*
ser - vants with migh - ty va - lor, give us cou - rage to

118

ac. *- nie - ro, ne' tuoi ser - vi un sof - fio ac - cen - di, che sia*
slay the foe, fire Thy ser - vants with migh - ty va - lor, give us

* A: Zac. =

121

Z.als

mor - te,
cou - rage,

Donne

che sia mor - te al - lo stra - nier.
give us courage to slay the foe.

Coro

Tenori

Bassi

Co - me not - te a sol ful -
Like the dark be - fore the

ff

124

D.

- gen - te, co - me pol - ve in pre - da al ven - to, spa - ri - rai nel gran ci -
sun - rise, like the cloud be - fore the tem - pest, e - v'ry i - dol soon will

Coro T.

- gen - te, co - me pol - ve in pre - da al ven - to, spa - ri - rai nel gran ci -
sun - rise, like the cloud be - fore the tem - pest, e - v'ry i - dol soon will

B.

- gen - te, co - me pol - ve in pre - da al ven - to, spa - ri - rai nel gran ci -
sun - rise, like the cloud be - fore the tem - pest, e - v'ry i - dol soon will

3

- men - to Dio di Be - lo men - zo - gner, spa - ri - ra
 va - nish, God will lay the bea - then low, e - v'ry i

- i, spa - ri - ra - - - i Dio di Be - lo men - zo -
 - dol shall be bro - - - ken, God will lay the bea - then

130

D.

- gner, Dio di Be - lo men - zo - gner.
low, God will lay the bea - then low.

Coro T.

- gner, Dio di Be - lo men - zo - gner.
low, God will lay the bea - then low.

B.

- gner, Dio di Be - lo men - zo - gner.
low, God will lay the bea - then low.



132

Zaccaria

Co-me not - - te a sol ful-
Like the dark - - ness be-fore the



136

Zac.

- gen - - - te, co - me pol - - - ve in pre - da al
sun - - - rise, like the storm - - - cloud be - fore the



138

c.

140

c.

142

c.

145

*

Zac.

- gnar con noi, con noi di-scen - di, ne' tuoi ser - - vi un sof - fio ac-
 fight for us, ob now de-fend us, fire Thy ser - - vants with migh - ty

Donne

Coro

Tenori

Bassi

Ne' tuoi ser - - vi un sof - fio ac-
 Fire Thy ser - - vants with migh - ty

ff

148

Zac.

- cen - di che sia mor - te al - lo stra-nier, ne' tuoi
 va - lor, give us cou - rage to slay the foe, fire Thy

D.

- cen - di che sia mor - te...
 val - lor, give us cou - rage...

Coro T.

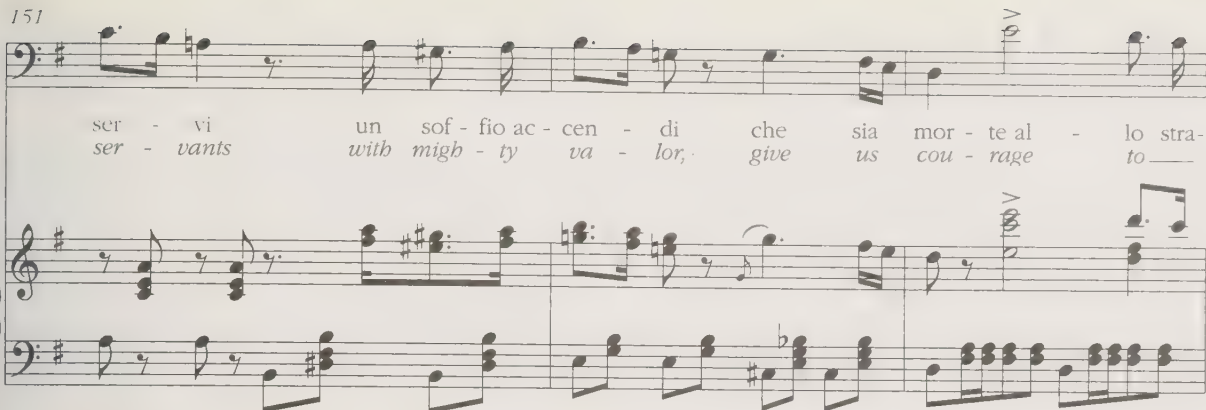
- cen - di che sia mor - te...
 val - lor, give us cou - rage...

B.

- cen - di che sia mor - te...
 val - lor, give us cou - rage...

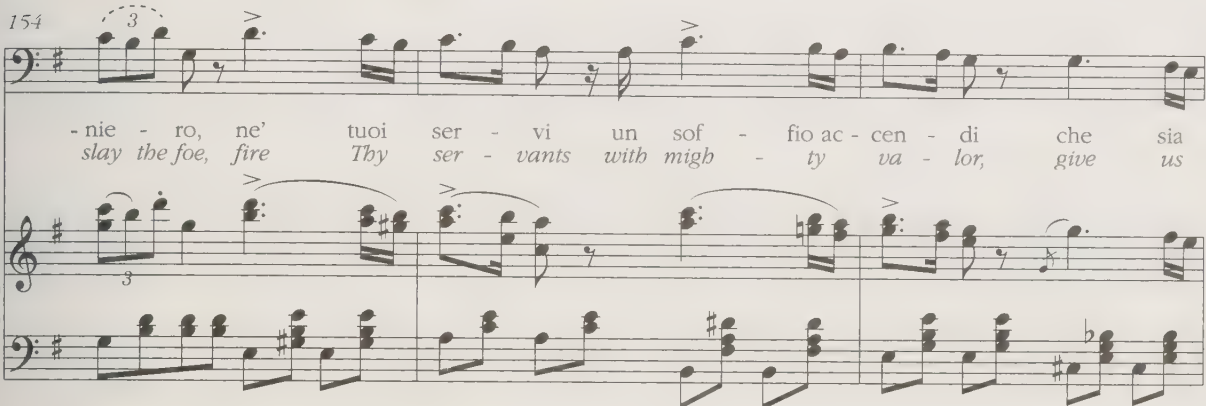
* A: Zac. = 

151

ac. 

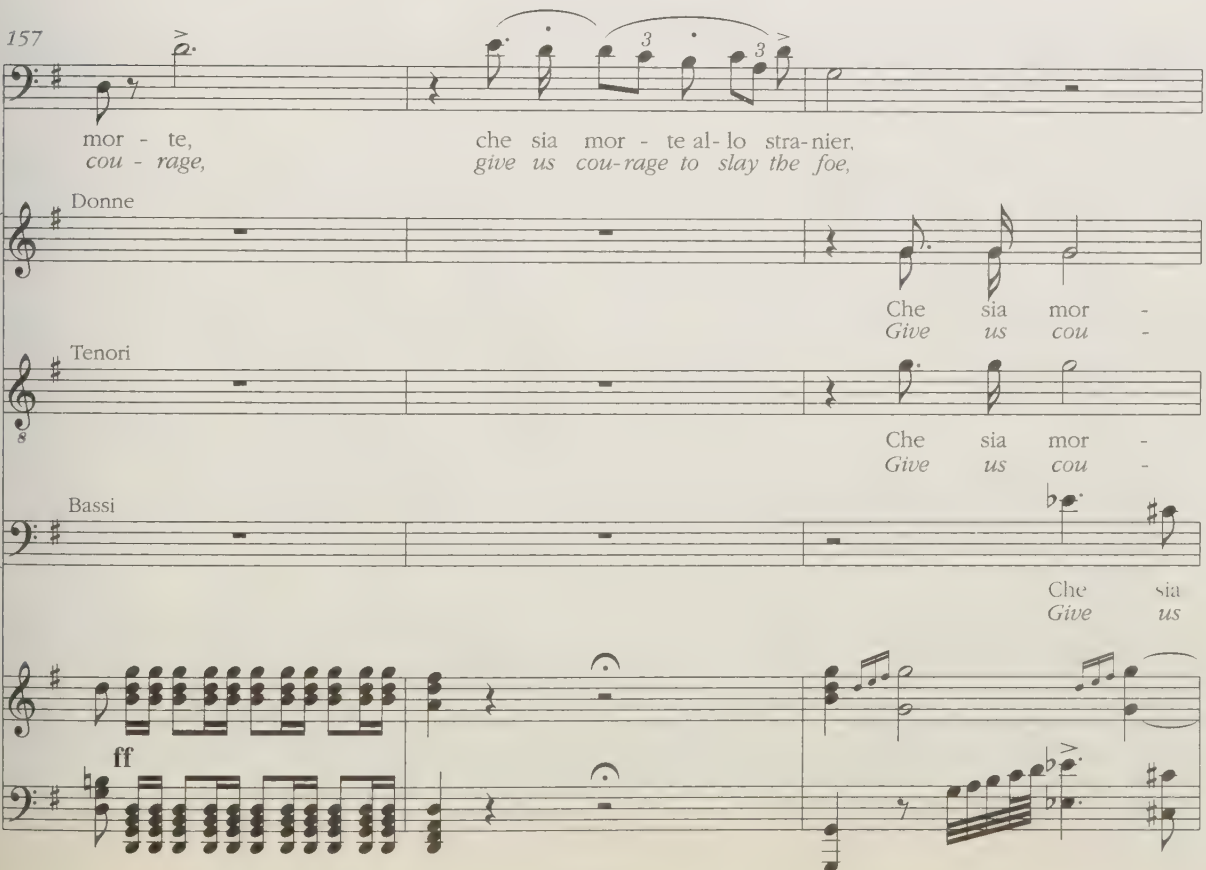
ser - vi un sof - fio ac - cen - di che sia mor - te al - lo stra-
 ser - vants with migh - ty va - lor, give us cou - rage to —

154

ac. 

- nie - ro, ne' tuoi ser - vi un sof - fio ac - cen - di che sia
 slay the foe, fire Thy ser - vants with migh - ty va - lor, give us

157

ac. 

mor - te, che sia mor - te al - lo stra-nier,
 cou - rage, give us cou - rage to slay the foe,

Donne

Tenori

Bassi

ff

Che sia mor -
 Give us cou -

Che sia
 Give us

160

Zac

sì,
yes,che si - a mor - te, che sia
oh give us cou - rage, give us

D

- te, che sia mor - te,
- rage, give us cou - rage,

Coro T.

- te, che sia mor - te,
- rage, give us cou - rage,

B.

mor - te, che sia mor - te,
cou - rage, give us cou - rage,

163

**

Zac.

mor - - te al - lo stra - nier,
strength to van - quish the foe,

D.

mor - - te al - lo stra - nier, che sia mor - -
strength to van - quish the foe, give us cou - -

Coro T.

mor - - te al - lo stra - nier, che sia mor - -
strength to van - quish the foe, give us cou - -

B.

mor - - te al - lo stra - nier, che sia
strength to van - quish the foe, give us

* A: Coro B. =

** A: Zac., Coro B. =

† A: Coro B. =

166

**

Zac.

D.

T.

B.

sì,
yes,che si - a mor - te, che sia
oh give us cou - rage, give us- te, che sia mor - - te,
- rage, give us cou - - rage,- te, che sia mor - - te,
- rage, give us cou - - rage,mor - te, che sia mor - te,
cou - rage, give us cou - rage,

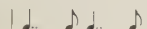

169

Zac.

D.

T.

B.

mor - - te al - lo stra - nier, mor - - te, mor - -
strength to van - quish the foe, o Lord, omor - - te al - lo stra - nier, mor - - te, mor - -
strength to van - quish the foe, o Lord, omor - - te al - lo stra - nier, mor - - te, mor - -
strength to van - quish the foe, o Lord, omor - - te al - lo stra - nier, mor - - te, mor - -
strength to van - quish the foe, o Lord, o* A: Coro B. = ** A: Zac. = † A: Coro T. = 

171

Zac

- te, mor - te, Lord, o - Lord.

D.

- te, che si a mor - te al - lo stra - nier. Lord, oh give us strength to slay the foe.

Coro T.

- te, che si a mor - te al - lo stra - nier. Lord, oh give us strength to slay the foe.

B.

- te, che si a mor - te al - lo stra - nier. Lord, oh give us strength to slay the foe.

176

179

182

187

dim.

ff

N. 3. Recitativo e Terzettino

N. 3. Recitative and Terzettino

(SCENA IV: Ismaele, Fenena)

(SCENE IV: Ismaele, Fenena)

Allegro

p [Archi] (cresc.)

5 Ismaele

Fe-
Fe-

10 Fenena

Nel dì del-la ven-det-ta chi mai d'a-mor par-
In time of fie-ry ven-geance, you dare to talk of

- ne - na! Oh mia di - let - ta!
- ne - na! O my be - lo - ved!

13 **Andante**

Fen. *16? love?*

Ism. *cantabile*

Mi - se - ra! oh co - - - me più bel - la or
Heart - less one! to - day - - - you're more love - ly than

**Andante
a tempo**

16

Ism. *8*

ful - - - gi a - gli oc - chi miei d'al - lo - ra che in Ba - bi -
on - - - that day I first be - held you when to your

18

Ism. *8* *dim.*

- lo - - - nia am - ba - scia - tor di Giu - da io ven - - - ni!
Ba - - - by - lon I came to plead my na - tion's cause!

Mosso

21
sm.

Me tra - e - vi dal - la pri - gion con tuo gra - ve pe -
Then you re - scued me from my cell, un - a - fraid of the

23
sm.

- ri - glio, dan - ger; né you ti com - mos - se l'in - vi - do e cru -
dan - ger; you braved your si - ster, who with jea - lous

25
sm.

- de - le vi - gi - lar di tua suo - ra, che me d'a - mor fu -
fu - ry kept her keen watch up - on me; with pas - sion she pur -

27 Fenena
sm.

Deh che ri - mem - bril... Schia - va or qui son
Ab! cruel re - mem - brance! I am now the

- ren - te per - se - gui - tò!
- sued me and sought my love!

30

Fen. *i - o!... cap-tive!...* *Mi - se - ro!... In - Heart - less one!... You'd*

Ism. *Ma schiu-der-ti cam-mi-no io vo-glio a li-ber-tà!*
But I in turn can save you, yes I shall set you free!

33

Fen. *- fran-gi o - ra un sa - cro do - ver!*
break ho - ly vows that you swore!

Ism. *Vie - ni!... Tu pu - re l'in-fran-ge - vi per*
Fe-ne - na!... Did you not break a vow once for

36

Ism. *me... Vie - ni! il mio pet - to a te la stra - da, il mio*
me... join me! With my life I shall pro - tect you, with my

40

Isma.

pet - to a te la stra - da schiu - de - rà fra mil - le...
life I shall pro - tect you. I will shield my loved one...

(SCENA V) (Mentre [Ismaele] fa per aprire una porta segreta) entra colla spada alla mano Abigaille, seguita da (alcuni) Guerrieri babilonesi celati in ebraiche vesti

(SCENE V) (While [Ismaele] goes to open a secret door) Abigaille enters, sword in hand; she is followed by (several) Babylonian warriors disguised as Hebrews

44

Allegro

p [Archi] **cresc.** [+Fg., Cor] **f** [Tutti]

47

Abigaille

arresta improv-
she stops sud-

Guer - rie - ri è pre - so il tem - pio!...
My sol - diers, ours the tem - ple!...

(atterrita)
(terrified)

Fenena

A - bi - ga - il - le!
A - bi - ga - il - le!

(atterrito)
(terrified)

Ismaele

A - bi - ga - il - le!
A - bi - ga - il - le!

ff

visamente all'accorgersi de' due amanti
indi con amaro sogghigno dice ad Ismaele
denly on seeing the two lovers
then with a bitter smile says to Ismaele

51 **Lento** *ad libitum*

Abi. **Lento**

Pro - de guer-rier!... d'a -
Va - - liant in love!... a

[Archi] **p** [Legni, Cor.]

55 *a Fenena to Fenena*

Abi. - mo - re co - no - sci tu sol l'ar - mi? D'as - si - - ra don - na in
sol - dier en - lis - ted in love's ar - my? And you, As - sy - rian

58 *con ira angrily*

Abi. co - re em - pia tal fiam - ma or par - mil Qual Dio vi
prin - cess, sure - ly your love is trea - son! What God can

61 **Allegro**

Abi. **Allegro**

sal - - - va?... ta - - - la - mo la
save you?... Death shall be your

[Tutti] **ff**

65

Abi.

tom - ba a vo - i sa - rà... Di mia ven - det - ta il
 por - tion, your al - tar the tomb... On you my fu - ry, my

p *ff* *f* *p*

68

Abi.

ful - mi - ne su voi so - spe -
 jea - lou - sy on you my ven -

f *p* *f* *p* *ff*

72

Abi.

- so, so - spe - so è
 - geance, my ven - geance

73

Abi.

già!
 falls!

Adagio

*** Adagio**
 [Legni] *(p)*

* V scrisse qui anche "Andante": vedi Note.
 V also wrote "Andante" here: see Notes.

[+Cor.] allargando

Andante

84 Abigaille

Io t'a - ma - va!.. Il re - gno e il
Once I loved you!.. and if you'd

Andante

[p] [Archi]

86 Abi.

co - re pel tuo co - re io da - to a -
loved me crown and scep - ter I'd have be -

88 Abi.

-vre - il! U - na fu - ria è que - st'a -
-stowed on you! But my love now is turned to

** MI⁴²: "(dopo breve pausa s'avvicina ad Ismaele e gli dice sottovoce)"
"(after a short pause she approaches Ismaele and says to him softly)"

90

Abi.

- mo - re, vi - - ta o mor - te, vi - ta o mor - te ei ti può
 fu - ry, life or de - struc - tion, life or de - struc - tion lie in my

92 dolce *

Abi.

dar. Ah se m'a - mi, an - cor po - trei il tuo
 band. Ab if you love me, you still can save all your

[Legni]

95

Abi.

po - pol, il tuo po - po - lo sal - var!
 peo - ple, all your peo - ple and your land!

Ismaele

Ah no! la
 Ab no! my

tr

* A: Abi. =

vi - ta io t'ab-ban-do - no, ma il mio co - re non pos-
 life now I'll glad-ly yield you, but my heart I'll not sur-

100
 - s'i - o; di mia sor - te io lie-to or so-no, i - - o per
 - ren - der; you may slay me, I'll die con-ten-ted, but I shall

103 Abigail

Io t'a - ma - va!
 Once I loved you!

Fenena

Ah già t'in -
 Ab God of

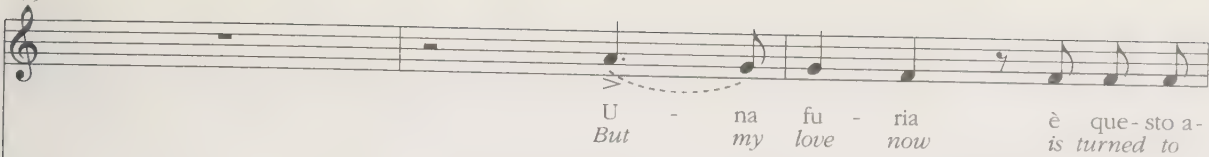
lunga allargando
 * A
 me, no, no, per me non so tre - mar.
 ne - ver, no, I'll not be - tray my love.

p [+Arpa]

* A: Ism. = A

105

Abi.



Fen.

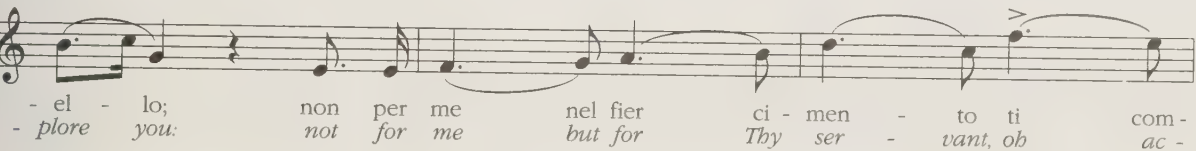


108

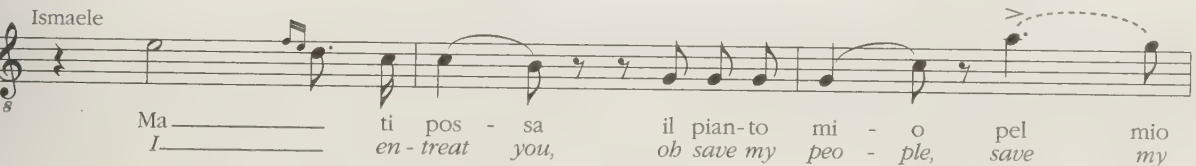
Abi.



Fen.



Ismaele



111

Abi. *- ma - va! loved you!* Ah *se m'a - mi, an - cor po -*
Ab if you love me, you still can

Fen. *- mo - va il mio pre - gar!*
- cept my fer - vent prayer.

Ism. *po - po - lo par - lar!*
peo - ple, save my land.

114 *

Abi. *- trei, save.* sal *ab*

Fen. *Oh pro - teg - gi il mio fra - tel - lo, e me*
Ab pro - tect this man who loves me, and con -

Ism. *Ma ti pos - sa il pian - to*
I en - treat you, I en -

* La complessa storia della stesura delle parti vocali a 114-123 viene spiegata nelle Note.
 The complex history of the vocal parts at 114-123 is explained in the Notes.

117

Abi. *- var, ah* *il tuo po* *po - lo* *sal -*
save, ab *save your peo* *ple and your*

Fen. *dan - na* *a la - gri - mar!*
- demn me to end - less grief!

Ism. *mi - o,* *ah sì, par - lar!*
- treat you, oh save my land!

119

Abi. *- var!* *sal*
land! save

Fen. *oh pro - teg - gi il mio fra - tel - lo, e me*
ab pro - tect this man who loves me, and con -

Ism. *ma ti pos - sa il pian - to*
I en - treat you, I en -

122

Abi. *- var. ah - il tuo*
them. ab save your

Fen. *dan - - - na*
- demn - - - me

Ism. *mi - - - o*
treat - - - you,

123

Abi. *po - - - po - lo sal - var,*
peo - - - ple and your land,

Fen. *a la - gri - mar, e me*
to end - less grief, and con -

Ism. *pel mi - o po - po - lo par - lar, ah*
oh save my peo - ple, save my land, oh pel mio
save my

125

Abi. *sal - - - var, them, sal - - - ah*

Fen. *dan - na a la - gri - mar, e me dan - na*
- demn to end - less grief, ob con - demn - me

Ism. *po - po - lo par - lar, ah pel mio po - po - lo,*
peo - ple, save my land, ah I en - treat - you,

8

3

128

Abi. *- var, ah sì, sal - var, ah sì, ah sì, sal - var!*
yes, for you a - lone can save your na - tive land!

Fen. *a la - gri - mar, a la - gri - mar, ah!*
to end - less grief, to end - less grief, ah!

Ism. *ah sì, par - lar, ah sì, ah sì, par - lar!*
oh save my land, oh save, oh save my land!

lunga

lunga

8

130

Segue subito [il] Coro
 che precede il Finale

N. 4. Finale Parte prima

N. 4. Finale I

(SCENA VI: Donne, Uomini ebrei, Leviti guerrieri che a parte a parte entrano nel tempio non abbadando ai suddetti, indi Zaccaria ed Anna)

(SCENE VI: Hebrew men and women, Levite warriors who gradually enter ignoring the characters already on stage, then Zaccaria and Anna)

Allegro agitatissimo

[Tutti] **ff** 3 3 3 3

Donne ebreie entrando precipitosamente
Hebrew women entering precipitously

6 *Donne* *Anna unisono ai Soprani*
Anna in unison with the Sopranos

Coro

Lo ve - de - ste? Ful - mi -
Did you see him? Like a

9 *Donne*

Coro

- nan - do e - gli ir - rom - pe nel - la fol - ta!
whirl - wind he ad - van - ces through the tu - mult!

[Secondi] Bassi

Coro di vecchi
Chorus of old men

San - gui -
Sword up -

12

ro B.

- no - so er - gen - do il bran - do e - gli giun - ge a que - sta
- lift - ed, and red with slaugh - ter, with the blood of our bra - vest

15

ro B.

Leviti che sorvengono
The Levites surge forward

vol - ta!
war - riors!

19

ro B.

I primi Bassi

(Leviti)
(Levites)

De' guer - rie - ri in - va - no il pet - to s'of - fre
And our sol - diers in vain are dy - ing as a

22 *Donne*

Coro

B. *Dal - l'E - ter - no è ma - le -*
God Al - might - y re - veals His

scu - do al tem - pio san - to!
shield to the ho - ly tem - ple!

25

D. *- det - to il pre - ga - re, il no - stro pian - to! Oh fe -*
an - ger, He re - fus - es to bear our plead - ing! Now I

Coro

B. *Leviti*
Levites

Vecchi
Old men *Oh fe -*
Now I



28

D. *- li - ce chi mo - ri, oh fe - li - ce chi mo -*
en - vy those who died, now I en - vy those who

Coro

B. *- li - ce chi mo - ri, oh fe - li - ce chi mo -*
en - vy those who died, now I en - vy those who

ff

* A: Coro B. =  ** A: Coro D. = 

31

D. *- rì died* *pria che fos - se que - sto dì, ques - sto*
died ere they saw this fa - tal day, fa - tal

B. *- rì died* *pria che fos - se que - sto dì, ques - sto*
died ere they saw this fa - tal day, fa - tal

34

D. *dì, que - sto dì!*
day, fa - tal day!

B. *dì, que - sto dì!*
day, fa - tal day!

entrano Guerrieri ebrei disarmati
enter disarmed Hebrew warriors

37

Tenori *Guerrieri*
Warriors

Ec - co il
He ap-

40

Coro I.

re - ge! sul de - stie - ro ver - so il tem - pio s'in - cam -
 - proach - es! On his char - ger, to the tem - ple he ad -

43

Coro T.

- mi - na, co - me tur - bi - ne che ne - ro trag - ge o -
 - van - ces, like a whirl - wind, like a tem - pest bring - ing

46

Zaccaria

entrando precipitoso
 entering precipitately

Coro T.

Oh bal - dan - za!.. né di -
 In his pride he seeks the

- vun - que la ru - i - na.
 ru - in and de - struc - tion.

49

Zac.

- scen - de dal fe - ro - ce cor - ri - dor!
 tem - ple on his horse, with na - ked sword!

52

Zac.

Ahi sven - tu - - - ra! Chi di -
 Oh di - sas - - - ter! Who can

Donne

Tutti

Ahi sven - tu - - - ra! Chi di -
 Oh di - sas - - - ter! Who can

Tenori

Tutti

Ahi sven - tu - - - ra! Chi di -
 Oh di - sas - - - ter! Who can

Bassi

Tutti

Ahi sven - tu - - - ra! Chi di -
 Oh di - sas - - - ter! Who can

* A: A 52-70, Verdi prescrive a Zac. di cantare "col [Primo] Basso del Coro".
 For 52-70, Verdi instructed Zac. to sing "col [Primo] Basso del Coro".

55

- fen - - de - o - - ra il tem - - pio del Si -
 save us, save the tem - - ple of the

- fen - - de - o - - ra il tem - - pio del Si -
 save us, save the tem - - ple of the

- fen - - de: o - - ra il tem - - pio del Si -
 save us, save the tem - - ple of the

- fen - - de o - - ra il tem - - pio del Si -
 save us, save the tem - - ple of the

8

57

- gnor! ahi sven-tu - - ra! ahi sven-tu - - ra! ahi sven-tu - -
 Lord! Oh di - sas - - ter! oh di - sas - - ter! oh di - sas - -

- gnor! ahi sven-tu - - ra! ahi sven-tu - - ra! ahi sven-
 Lord! Oh di - sas - - ter! oh di - sas - - ter! oh di -

- gnor! ahi sven-tu - - ra! ahi sven-tu - - ra! ahi sven-
 Lord! Oh di - sas - - ter! oh di - sas - - ter! oh di -

- gnor! ahi sven-tu - - ra! ahi sven-tu - - ra! ahi sven-tu - -
 Lord! Oh di - sas - - ter! oh di - sas - - ter! oh di -

8

3

3

* A: Coro T. =



60

Zac.

- ra! ahi sven-tu - - ra! Chi di - fen - de, o - ra il
 - ter! ob di - sas - - ter! Who can save us, save the

D.

- ra! ahi sven-tu - - ra! Chi di - fen - de, o - ra il
 - ter! ob di - sas - - ter! Who can save us, save the

T.

8 - tu - - ra! * Chi di - fen - de, chi di - fen - de, o - ra il
 - sas - - ter! Who can save us, who can save us, save the

B.

- ra! ahi sven-tu - - ra! Chi di - fen - de, o - ra il
 - ter! ob di - sas - - ter! Who can save us, save the

8

63

Zac.

tem - - pio del Si - - gnor, del Si -
 tem - - ple of the Lord, of the

D.

tem - - pio del Si - - gnor, del Si -
 tem - - ple of the Lord, of the

T.

8 tem - - pio del Si - - gnor, del Si -
 tem - - ple of the Lord, of the

B.

tem - - pio del Si - - gnor, del Si -
 tem - - ple of the Lord, of the

8

* A: Coro T. = "ahi sventura"

66

Zac.

- gnor,
Lord,

del
of

Si - gnor,
the Lord,

il
the

tem - pio, il
sa - cred

tem - pio
tem - ple

del
of

Si -
the

D.

- gnor,
Lord,

del
of

Si - gnor,
the Lord,

il
the

tem - pio, il
sa - cred

tem - pio
tem - ple

del
of

Si -
the

Coro T.

8

- gnor,
Lord,

del
of

Si - gnor,
the Lord,

il
the

tem - pio, il
sa - cred

tem - pio
tem - ple

del
of

Si -
the

B.

- gnor,
Lord,

del
of

Si - gnor,
the Lord,

il
the

tem - pio, il
sa - cred

tem - pio
tem - ple

del
of

Si -
the

8

69

Zac.

- gnor!
Lord!

D.

- gnor!
Lord!

Coro T.

8

- gnor!
Lord!

B.

- gnor!
Lord!

8

s'avanza coi suoi Guerrieri travestiti e grida:
approaches with her disguised Warriors and cries:

73 Abigaille *

Allegro marziale

Vi - va Na - buc - co!
 Long live Na - buc - co!

(additando i Babilonesi travestiti)
(pointing to the disguised Babylonians)

ad Ismaele
to Ismaele

grida nell'interno
offstage cry

[Tenori]

Chi il pas - so a - gli em - pi a - pri - va?
Who let the pa - gans en - ter?

Vi - va!
Praise him!

Allegro marziale ben staccate

Banda di fuori che a poco a poco s'avanza
Offstage band that gradually approaches

pp

79

Abi.

È va - no l'or - go - glio... il re s'a - van - za!
De - fi - ance is use - less... the King ap - proaches!

Ism.


Men - ti - ta ve - stel..
They wore dis - guis - es!..

(SCENA VII)
 (SCENE VII)

Irrompono
The

nel
Babylonian

83

* A: Abi. = 

tempio
warriorse
invadesi
thespargono
templeper
andtutta
occupy

80

cresc.
entrando in scena
coming on stage

la
everyscena
part1
ofGuerrieri
thebabilonesi
stage

90

8

[Tutti]

94

ff

8

98

ff

102

pp

107

ff

f

111

Measures 111-114. Treble staff: measures 111-112 have chords with eighth notes; measure 113 has a triplet of eighth notes; measure 114 has a triplet of eighth notes. Bass staff: measures 111-112 have chords with eighth notes; measure 113 has a triplet of eighth notes; measure 114 has a triplet of eighth notes.

115

Measures 115-118. Treble staff: measures 115-116 have chords with eighth notes; measure 117 has a triplet of eighth notes; measure 118 has a triplet of eighth notes. Bass staff: measures 115-116 have chords with eighth notes; measure 117 has a triplet of eighth notes; measure 118 has a triplet of eighth notes. Dynamics: *ff* (fortissimo) is marked in measure 118.

119

Measures 119-122. Treble staff: measures 119-121 have chords with eighth notes; measure 122 has a triplet of eighth notes. Bass staff: measures 119-121 have chords with eighth notes; measure 122 has a triplet of eighth notes. Dynamics: *ff* (fortissimo) is marked in measure 122.

123

Measures 123-126. Treble staff: measures 123-124 have chords with eighth notes; measure 125 has a triplet of eighth notes; measure 126 has a triplet of eighth notes. Bass staff: measures 123-124 have chords with eighth notes; measure 125 has a triplet of eighth notes; measure 126 has a triplet of eighth notes.

127

Measures 127-130. Treble staff: measures 127-128 have chords with eighth notes; measure 129 has a triplet of eighth notes; measure 130 has a triplet of eighth notes. Bass staff: measures 127-128 have chords with eighth notes; measure 129 has a triplet of eighth notes; measure 130 has a triplet of eighth notes.

131

Measures 131-134. Treble staff: measures 131-132 have chords with eighth notes; measure 133 has a triplet of eighth notes; measure 134 has a triplet of eighth notes. Bass staff: measures 131-132 have chords with eighth notes; measure 133 has a triplet of eighth notes; measure 134 has a triplet of eighth notes.

Seguito del Finale Prima Parte *Continuation of Finale I*

142 Nabucodonosor (presentasi sul limitare del tempio a cavallo)
(appears at the threshold of the temple, on horseback)

(opponendosi a Nabucco)
(confronting Nabucco)

Zaccaria

Che ten - ti?
How dare you?

Oh tre - ma in - sa - no!
Oh vile pro - fa - ner!

Que - sta è di Dio la stan - za!
This house to God is sa - cred!

[Fg., Ottoni]

148

Nab.

Di Dio che par - li?
What God pro - tects it?

Zaccaria corre ad impadronirsi di Fenena ed
Zaccaria runs to seize bold of Fenena

Zac

[Archi]

a tempo

151 alzando verso di lei un pugnale grida a Nabucco
and, raising a dagger to her, cries to Nabucco

Zac.

Pria che
If you

153

Zac.

tu pro - fa - - ni il tem - - - pio
dare pro - fane the tem - - - ple,

155

Zac.


del - la tua fi - - glia scem - - - pio
then I shall drive this dagger - - - ger

157

Zac.

que - sto pu - gnal fa - rà!
deep in your daugh - ter's heart!

ff

* A: Zac. = 

Nabucco scende da cavallo
Nabucco dismounts from his horse

da sé
aside

160

Nabucco

Meno mosso

(Si
(With

163

Nab.

fin - ga,
cun - ning

e l'i - ra mi - a
I must dis - arm him,

più for - te scop - pie -
and then he'll know my

Andante

sottovoce

166

Nab.

- rà.)
rage.)

(Tre - - - min gl'in -
(Trem - - - ble you

Andante

170

Nab.

- sa - ni
mad - men,

del mi - o,
be - ware me,

del mi - o fu -
be - ware of my

172

Nab.

- ro - re... vil - ti - me tut - ti ca -
fu - ty... Vic - tims be - fore me you'll

175

Nab.

- dran - no, ca - dran - no o - mai! In mar, in mar di
die soon, you all shall die! A sea, a sea of

178

Nab.

san - gue fra pian - ti, fra pian - ti e la - i, fra
blood - shed, an o - cean of tears and griev - ing, an

181

Nab.

pian - ti, fra pian - ti e lai l'em - pia Si - on - ne scor - rer do -
o - cean of tears and of blood, in - fa - mous He - brews, will drown you

Anna

Fenena

Pa - - - dre, pie - ta - de, pa - dre, pie -
Fa - - - *ther*, *have* *mer* - *cy*, *fa - ther*, *have*

Ismaele

(Tu _____ che a tuo sen - no, tu che a tuo
(At _____ Thy com - mand - ment, at Thy com -

Nab.

vrâ!
all!

Zaccaria

(Tu che a tuo
(At Thy com -

Donne

pp

(Tu che a tuo
(At Thy com -

Coro

Tenori

pp

(Tu che a tuo
(At Thy com -

Bassi

pp

(Tu che a tuo
(At Thy com -

[Fl., Ob.]

p

Abi. *(L'im - pe - to ac - que - ta del mio fu -*
(New hope re - lives me and shines up -

Anna *sen - no de' re - gi il co - re*
- mand - ment the great are hum - bled,

Fen. *- ta - de,*
mer - cy,

Ism. *sen - no de' re - gi il co - re*
- mand - ment the great are hum - bled,

Nab.

Zac. *sen - no de' re - gi il co - re*
- mand - ment the great are hum - bled,

D. *sen - no de' re - gi il co - re*
- mand - ment the great are hum - bled,

Oro T. *sen - no de' re - gi il co - re*
- mand - ment the great are hum - bled,

B. *sen - no de' re - gi il co - re*
- mand - ment the great are hum - bled,

Piano

* A: Anna = ♩ ♪ |

ISS

Alto

ro - re
- on me,

Anna

vol - gi o gran
might - y Je -

Fen

vi - ci - na a mor - te per te qui
death - lies be - fore but you can

Isr

vol - gi o gran Nu - me, vol - gi o gran
might - y Je - ho - vah, might - y Je -

Nab.

Zac

vol - gi o gran
might - y Je -

D.

vol - gi o gran
might - y Je -

Coro T.

vol - gi o gran
might - y Je -

B.

vol - gi o gran
might - y Je -

190

Abi. *ff* 3

nuo - va spe-ran - za che a me ri -
new hope re-vives me and shines up -

Anna *ff* 3

Nu - me soc - cor - ri a noi, soc - cor - ri a
- ho - vah, to Thee we pray, to Thee we

Fen. *ff* 3

so - - - - - no, per te qui
save me, but you can

Ism. *ff* 3

Nu - me soc - cor - ri a noi, soc - cor - ri a
- ho - vah, to Thee we pray, to Thee we

Nab.

Zac. *ff* 3

Nu - me soc - cor - ri a noi, soc - cor - ri a
- ho - vah, to Thee we pray, to Thee we

D. *ff* 3

Nu - me soc - cor - ri a noi, soc - cor - ri a
- ho - vah, to Thee we pray, to Thee we

ro T. *ff* 3

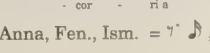
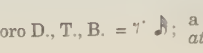


Nu - me soc - cor - ri a noi, soc - cor - ri a
- ho - vah, to Thee we pray, to Thee we

B. *ff* 3

Nu - me soc - cor - ri a noi, soc - cor - ri a
- ho - vah, to Thee we pray, to Thee we

ff 12 [Tutti]

* A: Anna = 

** A: A 191 Anna, Fen., Ism. = ; Zac., Coro D., T., B. = ; a 192 Abi., Anna, Fen., Ism., Zac. = ; Coro D., T., B. = 

192

Abi. *splen - de, che a me ri - splen - de, co -*
- on me, it shines up - on me; for

Anna *no - i, soc - cor - ri a noi!*
pray, yes, to Thee we pray!

Fen. *so - no, per te qui so - no!...*
save me, but you can save me!...

Ism. *noi, soc - cor - ri a noi!*
pray, to Thee we pray!

Nab. *l'em - pia Si - on - ne scor - rer do - vrà!*
in - fa - mous He - brews, o - ceans of blood!

Zac. *noi, soc - cor - ri a noi!*
pray, to Thee we pray!

D. *noi, soc - cor - ri a noi!*
pray, to Thee we pray!

Coro T. *noi, soc - cor - ri a noi!*
pray, to Thee we pray!

B. *noi, soc - cor - ri a noi!*
pray, to Thee we pray!

12

194 *con ferocia*

Abi. *- lei che il so - lo mio ben con - ten - de sa -*
she, my ri - val, will die be - fore me, I'll

Anna

Fen.

Ism.

Nab.

Zac.

D.

Coro T.

B.

[VI. I]

[Ob.]

[Archi] *[p]*

Abi

- cra a ven - det - ta for - se ca - drà!
 be re - veng'd, yes, I'll be re - veng'd!

At. II

soc - cor - ri, soc - cor - ri a
 Oh help us, oh help us, we

Fen

pa - dre, pie - ta - de, pie -
 fa - ther, have mer - cy, I

Ism.

soc - cor - ri, soc - cor - ri a
 Oh help us, oh help us, we

Nab.

* do - vrà!
 you drown!

Zac.

soc - cor - ri, soc - cor - ri a
 Oh help us, oh help us, we

D.

Coro T.

B.

[Tutti]

* A: Nab. = "cadrà"

198

Abi. *sa - - - cra a ven - - - ta ca*
she'll die, die be - fore me, she'll

Anna *noi!*
pray! *pp* *soc - Ob*

Fen. *- tà!*
pray!

Ism. *noi!*
pray! *pp* *soc - Ob*

Nab.

Zac. *noi!*
pray! *pp* *soc - Ob*

D.

O T.

B.

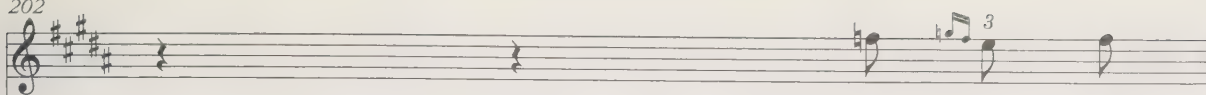
p


7

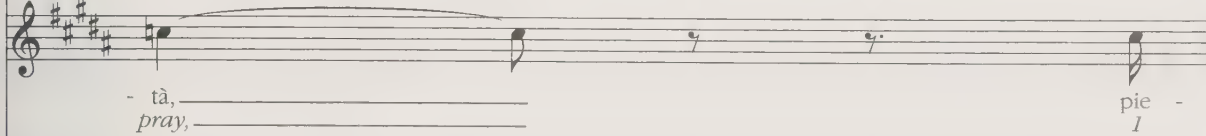
12 12

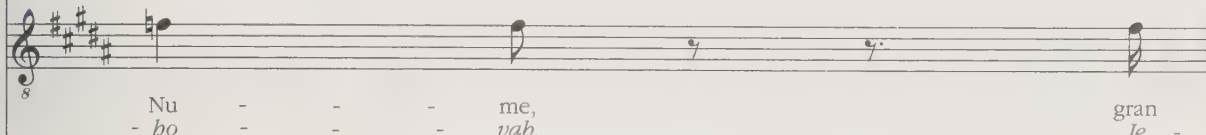
134570

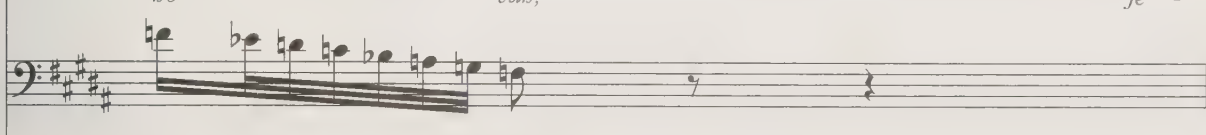
202

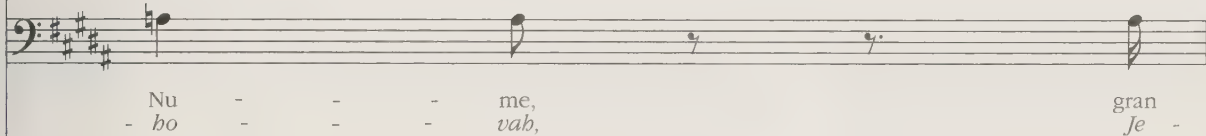
Abi.  sa - cra a ven -
she'll die be -

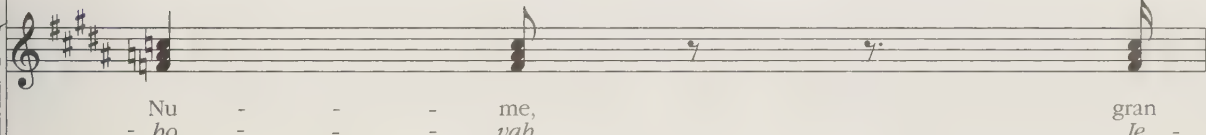
Anna  Nu - - - me,
- ho - - - vah, gran
Je -

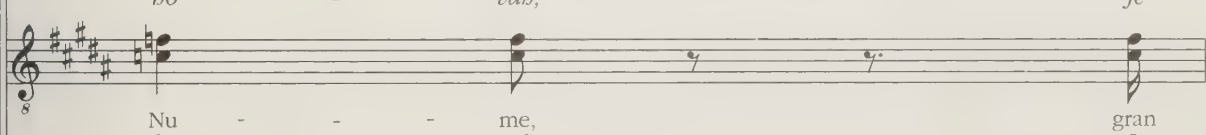
Fen.  - tà, -
pray, - pie -
I

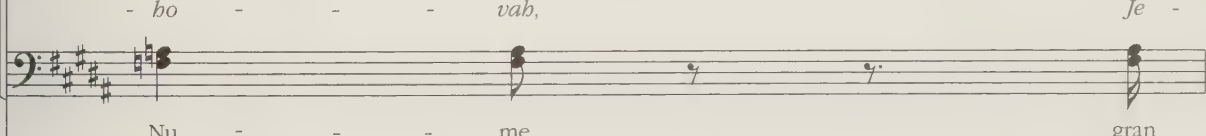
Ism.  Nu - - - me,
- ho - - - vah, gran
Je -

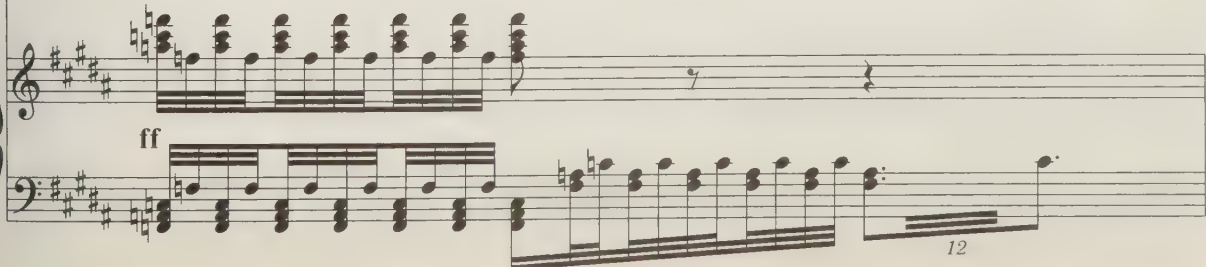
Nab.  san - - - gue
blood - - - shed.

Zac.  Nu - - - me,
- ho - - - vah, gran
Je -

D.  Nu - - - me,
- ho - - - vah, gran
Je -

ro T.  Nu - - - me,
- ho - - - vah, gran
Je -

B.  Nu - - - me,
- ho - - - vah, gran
Je -

 12

203

Abi
det fore - - - ta me.

Ann.
Nu - - - me soc -
- bo - - - vah, ob

Fen
- tà. - - - pie -
pray, I

Ism
Nu - - - me soc -
- bo - - - vah, ob

Nab.
fra pian - ti e
a sea of

Zac.
Nu - - - me soc -
- bo - - - vah, ob

D.
Nu - - - me soc -
- bo - - - vah, ob

Coro T.
Nu - - - me soc -
- bo - - - vah, ob

B.
Nu - - - me soc -
- bo - - - vah, ob

12

204

Abi. *for - se ca -*
I'll be re -

Anna *- cor ri a*
help us, we

Fen. *- tà, pie -*
pray, for -

Ism. *- cor ri a*
help us, we

Nab. *la i*
griev - ing

Zac. *- cor ri a*
help us, we

D. *- cor ri a*
help us, we

ro T. *- cor ri a*
help us, we

B. *- cor ri a*
help us, we

12

205

Abu

- drà, for - se ca - drà, for - se ca -
- veng'd, I'll be re - veng'd, be re -

Anna

noi, soc - cor ri a noi, soc - cor ri a
pray, oh help us now, oh help us

Fen.

- tà, pa - dre, pie - tà, pa - dre, pie -
- give, fa - ther for - give, fa - ther for -

Ism.

noi, soc - cor ri a noi, soc - cor ri a
pray, oh help us now, oh help us

Nab.

scor - rer do - vrà, scor - rer do -
will drown you all, will drown you

Zac.

noi, soc - cor ri a noi, soc - cor ri a
pray, oh help us now, oh help us

D.

noi, soc - cor ri a noi, soc - cor ri a
pray, oh help us now, oh help us

Coro T.

noi, soc - cor ri a noi, soc - cor ri a
pray, oh help us now, oh help us

B.

noi, soc - cor ri a noi, soc - cor ri a
pray, oh help us now, oh help us

207

Abi.

- drà, ca - drà!
- veng'd, re-veng'd!

Anna

noi! Chi - na lo sguar - do su' fi - gli
now! Look down up - on us, be - hold Thy

Fen.

- tà! Pa - dre, pie - ta - de ti par - li al
- give! Fa - ther, have mer - cy, for - give all the

Ism.

noi! Chi - na lo sguar - do su' fi - gli
now! Look down up - on us, be - hold Thy

Nab.

- vrà!
all!

Zac.

noi! Chi - na lo sguar - do su' fi - gli
now! Look down up - on us, be - hold Thy

D.

noi! Chi - na lo
now! Look down up

T.

noi! Chi - na lo
now! Look down up

B.

noi! Chi - na lo
now! Look down up

pp**pp****pp**

[p]

200

Abi

Anna

Fen.

Ism.

Nab.

Zac.

D.

Coro T.

B.

tuo - i, che a rie ca - te - ne s'ap - pre - stan, s'ap - pre - stan
 peo - ple, naught else but slav - 'ry a - waits us, a - waits us

co - rel... vi - ci - na a mor - te, a mor - te per te — qui
 He - brews! death lies be - fore me, but you now can save — my

tuo - i, che a rie ca - te - ne s'ap - pre - stan, s'ap - pre - stan
 peo - ple, naught else but slav - 'ry a - waits us, a - waits us

sguar - do su' fi - gli
 - on us, suc - cor us

sguar - do su' fi - gli
 - on us, suc - cor us

sguar - do su' fi - gli
 - on us, suc - cor us

211

Abi. *ven-det - - - ta!*
my ven - - - geance!

Anna *già!*
now! *chi - na lo sguar-do su' fi - gli*
look down up - on us, be-hold Thy

Fen. *son!...*
lifel... *su - gl'in - fe - li - ci — scen-da il per-*
fa - ther, have mer - cy, for-give all the

Ism. *già!*
now! *chi - na lo sguar-do su' fi - gli*
look down up - on us, be-hold Thy

Nab. *scor - - - rer do - vrà!*
will — — — drown you all!

Zac. *già!*
now! *chi - na lo sguar-do su' fi - gli*
look down up - on us, be-hold Thy

D. *tuoi,*
now, *che a rie ca*
naught else but

ro T. *tuoi,*
now, *che a rie ca*
naught else but

B. *tuoi,*
now, *che a rie ca*
naught else but

2/3

Abi

Anna

Fen.

Ism.

Nab.

Zac.

D.

Coro T.

B.

tuo - i, che a rie ca - te - ne s'ap-pre-stan, s'ap-pre-stan
 peo - ple, naught else but slav - 'ry a-waits us, a-waits us

- do - no, e la tua fi - glia, tua fi - glia sal - va sa -
 He - brews, death lies be - fore me, but you can save my

tuo - i, che a rie ca - te - ne s'ap-pre-stan, s'ap-pre-stan
 peo - ple, naught else but slav - 'ry a-waits us, a-waits us

tuo - i, che a rie ca - te - ne s'ap-pre-stan, s'ap-pre-stan
 peo - ple, naught else but slav - 'ry a-waits us, a-waits us

- te - ne s'ap - pre - stan
 slav - 'ry waits for us

- te - ne s'ap - pre - stan
 slav - 'ry waits for us

- te - ne s'ap - pre - stan
 slav - 'ry waits for us

215

Abi. *ca she'll* *3*

Anna *già! now!* *gran Je -*

Fen. *- rà! life!* *pie - l*

Ism. *già! now!* *gran Je -*

Nab. *6* *6* *6* ****
in mar di san - gue fra pian - ti e
a sea of blood - shed, of tears and of

Zac. *già! now!* *gran Je -*

D. *già! now!*

ro T. *già! now!*

B. *già! now!*

12 *12*

* A: 215-217 e 219-221, V scrisse le figurazioni in levare o come γ o come γ' ; vedi Note.

* A: At 215-217 and 219-221, V wrote the upbeat figures as γ or as γ' ; see Notes.

** A: Nab. = $\gamma \gamma |$

216

Abi. *drà, die.* *ca she'll*

Ann. *Nu - ho - me, vah,* *gran Je -*

Fen. *- tà, pray,* *pie - I*

Ism. *Nu - ho - me, vah,* *gran Je -*

Nab. *lai, grief,* *in mar a sea* *di san of blood* *- gue shed,* *fra pian of tears* *- ti and* *e of*

Zac. *Nu - ho - me, vah,* *gran Je -*

D.

Coro T. *s*

B.

12 *12*

3

217

Abi. *- drà, die,* *for ab* *3*

Anna *Nu - me soc -*
- ho - vah, oh

Fen. *- tà, pray,* *pie - oh*

Ism. *Nu - me soc -*
- ho - vah, oh

Nab. *lai l'em-pia Si - on ne scor - rer do -*
grief, pre-sump - tuous He - brews, will drown you

Zac. *Nu - me soc -*
- ho - vah, oh

D. *soc - oh*

o T. *soc - oh*

B. *soc - oh*

3

12 *12*

218

Abi. *ff* *p* *6* *3*

se, for - se ca - drà! ca
then I'll be re - veng'd! she'll

Anna *ff* *p*

- cor help, ri a noi! gran
help, us now! Je -

Fen. *ff* *p*

- ta de, pie - tà! pie -
fa ther, I pray! I

Ism. *ff* *p*

- cor help, ri a noi! gran
help, us now! Je -

Nab. *ff* *p* *6* *6* *6* *

- vrà, do - vrà! in mar di san - gue fra pian - ti e
all, you all! a sea of blood - shed, of tears and of

Zac. *ff* *p*

- cor help, ri a noi! gran
help, us now! Je -

D. *ff* *p*

- cor help, ri a noi!
help, us now!

Coro T. *ff* *p*

- cor help, ri a noi!
help, us now!

B. *ff* *p*

- cor help, ri a noi!
help, us now!

ff *p* *6* *3*

12 12

* A: Nab. =

220

Abi. *- drà, die, ca she'll*

Anna *Nu - me, gran Je -*
- ho - vah,

Fen. *- tà, pray, pie -*
prayer, I

Ism. *Nu - me, gran Je -*
- ho - vah,

Nab. *lai, in mar di san - gue fra pian ti e*
grief, a sea of blood shed, of tears and of

Zac. *Nu - me, gran Je -*
- ho - vah,

D.

O T.

B.

12 12

* A: Ism. = ♩ |; cfr. 218 e vedi Note.
cf. 218 and see Notes.

223

Abi. *- drà, - venged!* *ca she'll - drà, die, ca she'll -*

Anna *noi, now, a oh noi, Lord, a oh*

Fep. *- tà, pray, pie I - tà, pray, pie I -*

Ism. *noi, now, a oh noi, Lord, a oh*

Nab. *- vrà, all, l'em - pia Si - on ne scor - rer do - vrà, do -*
in - fa - mous He brews, will drown, will drown you

Zac. *noi, soc - cor - ri, soc - cor - ri a noi, soc - cor - ri, soc - cor - ri a*
now, oh hear us, Al - might - y Lord, oh hear us, Al - might - y

D. *noi, now, a oh noi, Lord, a oh*

O. T. *noi, now, a oh noi, Lord, a oh*

B. *noi, now, a oh noi, Lord, a oh*

f

225 **ff**

Alb. *- drà!*
die!

Anna **ff**
noi!
Lord!

Fen **ff**
- tà!
pray!

Ism. **ff**
noi!
Lord!

Nab. **ff**
- vrà!
all!

Zac. **ff**
noi!
Lord!

D. **ff**
noi!
Lord!

Coro T. **ff**
noi!
Lord!

B. **ff**
noi!
Lord!

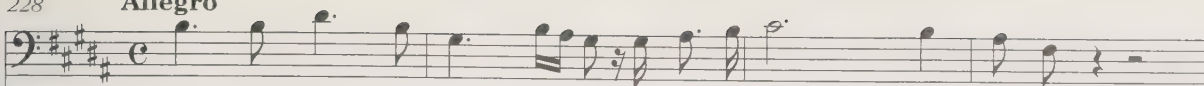
ff 12 12 12 **p**

O
You

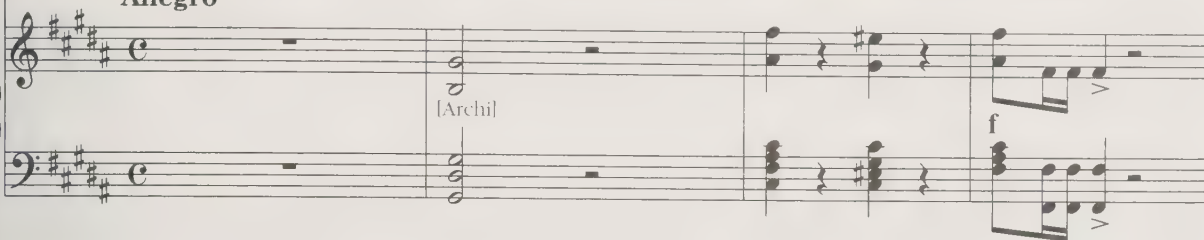
228

Allegro

Nab.



vin - ti, il ca - po a ter - ra! Il vin - ci - tor son i - o.
 van - quished kneel be - fore me! You see that I have con - quered.

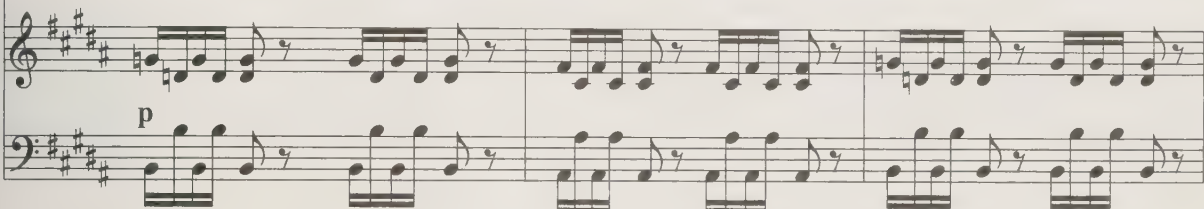
Allegro

232

Nab.

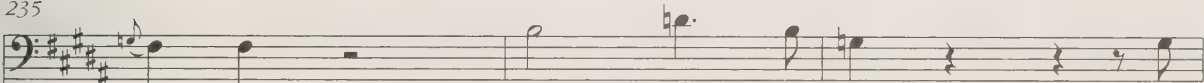


Ben l'ho chia - ma - to in guer - ra, ma ven - ne il vo - stro
 I challenged your Je - ho - vah to meet my force in

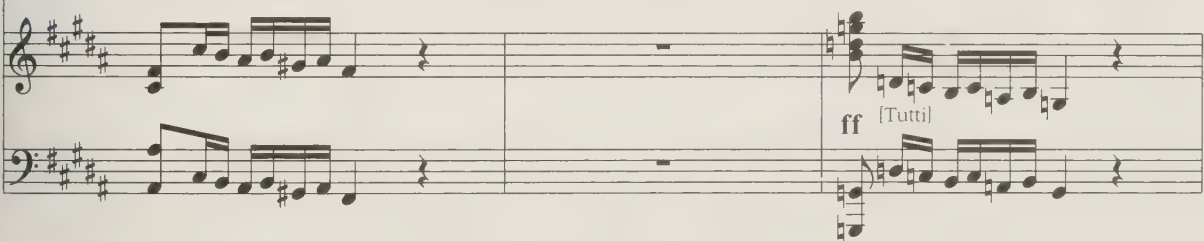


235

Nab.

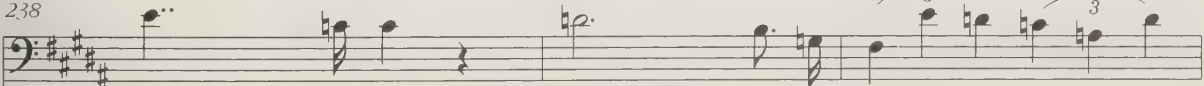


Di - o? Te - ma ha di me... Re -
 bat - tle! He feared my might: He



238

Nab.



- si ster - mi, stol - ti, chi mai, chi mai po -
 fell to me. Mad - men, you dare re - sist me



241

Nab

- trà?
now?

Zaccaria

I - ni - quo, mi - ra!... vit - ti - ma co -
Blas - phem - er, si - lence!... See the vic - tim

244

Zac.

- stei pri - mie - ra io sve - no...
you condemn to suf - fer...

Se - te hai di san - gue?
Thirst - ing for bloodshed?

247

Nabucco

Fer - ma..
Seize him!

Zac.

ver - si - lo del - la tua fi - glia il se - no!
blood shall flow first from your daugh - ter's bos - om!

No
She

Ismaele ferma improvvisamente il pugnale e Fenena corre nelle braccia del padre*
Ismaele suddenly seizes the dagger; Fenena throws herself into her father's arms

250

Ismaele

Mi - - - se - ra, l'a-
 Fear no more, my

Zac.

pe - ra!
 dies now!

253

Ism.

-mor ti sal - ve - rà!
 love will save your life!

(con gioia feroce)
 (with ferocious joy)

257

Presto

Nabucco

Mio fu - ror, non più co -
 Now my rage, con - strained no

Presto [Legni]

mf

[Archi]

* **MI**⁴²: "(ferma improvvisamente il pugnale e libera Fenena che si getta nelle braccia del padre)"
 "(suddenly seizes the dagger and frees Fenena, who throws herself into her father's arms)"

261

Nab.

-stret - to
long - er,

fa
bla

dei
zes

vin
forth

ti a - tro
in fier

- ce
y

(ai Babilonesi)
(to the Babylonians)

265

Nab.

scem - pio;
slaugh - ter;

sac
burn

cheg - gia
and sack

te, ar - de
this im

- te il
pious

269

Nab.

tem - - - pio, fia
tem - - - ple, no

de - lit
re - morse

- - - to la
or mer

pie -
cy

273

Nab.

- tà!
show!

* A: Gli > per Nab. sono grandi e potrebbero essere letti come >
The > in Nab. are large and could be construed as >

276 Abigaille

Que - sto po - pol ma - le - det - to
 Curs - ed race of un - be - liev - ers

* Anna

Scia - gu - ra - to ar - den - te af - fet - to
 Love a - lone bas made him - trai - tor,

Fenena

Scia - gu - ra - to ar - den - te af - fet - to
 Love a - lone bas made him - trai - tor,

Ismaele

Scia - gu - ra - to ar - den - te af - fet - to
 Love a - lone bas made me - trai - tor,

280

Abi. sa - rà tol - to dal la - ter - ra...
 from this earth your race will van - ish,

Anna

sul suo ci - glio un ve - lo ste - se!
 by love's mad - ness he was blind - ed!

Fen.

sul suo ci - glio un ve - lo ste - se!
 by love's mad - ness he was blind - ed!

Ism.

sul mio ci - glio un ve - lo ste - se!
 by love's mad - ness I was blind - ed!

* A: La parte di Anna non è scritta per esteso in A; vedi Note.
 The part of Anna is not written in full in A; see Notes.

Abi. *ma* l'a - mor che mi fa guer -
but the love that burns in - side

Anna *Ah* l'a - mor che sì lo ac - ce -
By the love that burns in - side

Fen. *Ah* l'a - mor che sì lo ac - ce -
By the love that burns in - side

Ism. *Ah* l'a - mor che sì m'ac - ce -
By the love that burns in - side

Nabucco

Sac - cheg - gia te, ar - de - te il tem -
Sack and burn this in - pious tem -

Abi. - ra for - se al - lor s'e - stin - gue - rà?...
me, what can end its ar - dent flame?

Anna - se lui d'ob - bro - brio co - pri - rà.
him he's con - demned to end - less shame!

Fen. - se lui d'ob - bro - brio co - pri - rà.
him he's con - demned to end - less shame!

Ism. - se me d'ob - bro - brio co - pri - rà.
me I'm con - demned to end - less shame!

Nab. - pio, fia de - lit - to la pie - tà!
ple, no re - morse or mer - cy show!

292

Abi. *Se del cor nol può l'af - fet*
From my heart all love I'll ban -

Anna *Deh non ven - ga ma - le - det*
Let him not be cursed for - ev -

Fen. *Deh non ven - ga ma - le - det*
Let him not be cursed for - ev -

Ism. *Deh non ven - ga ma - le - det*
Let her not be cursed for - ev -

Nab. *Del Tear - le ma - dri in - va no il pet*
Tear these chil - dren from their moth -

cresc.

296

Abi. *- to pa - go l'o - - - dio al - men sa - rà.*
- ish, my re - venge shall be com - plete!

Anna *- to l'in - fe - li - - - ce per pie - tà!*
- er, his de - spair shall be com - plete!

Fen. *- to l'in - fe - li - - - ce per pie - tà!*
- er, his de - spair shall be com - plete!

Ism. *- ta l'in - fe - li - - - ce per pie - tà!*
- er, my de - spair will be com - plete!

Nab. *- to scu - do ai par - - - go - li sa - rà.*
- ers, my re - venge shall be com - plete.

pp
staccate

300 Zaccaria

Coro

Tenori
 Dal - le gen - ti sei - re - jet - to, di fra - tel - li
 By the He - brews you're re - ject - ed, you be - trayed your

Bassi
 Dal - le gen - ti sei re - jet - to, di fra - tel - li
 By the He - brews you're re - ject - ed, you be - trayed your

p

306 Fenena

Ismaele
 Deh non ven - ga ma - le - det - to
 Let him not be curs - ed for - ev - er,

Zac.
 Deh non ven - ga ma - le - det - ta
 Let her not be curs - ed for - ev - er,

Coro
 tra - di - to - re! il tuo no - me de - sti or - ro - re,
 faith - and - peo - ple! curs - ed be your name - for - ev - er,

p cresc.

312 Abigaille

Ma But l'a - mor che
 Anna Deh non ven - ga
 By the love that

Fen. l'in - fe - li - ce per - pie - tà! Deh non ven - ga
 bis de - spair will be - com - plete! By the love that

Ism. l'in - fe - li - ce per - pie - tà! Deh non ven - ga
 8 my de - spair will be - com - plete! By the love that

Nabucco

Sac-cheg-gia - te.
 Sack the tem - ple.

Zac. fia l'ob - bro - brio d'o - gni e - tà! * Oh fug - gi - te il
 you're con - demned to end - less shame! Fly the trai - tor,

Donne Oh fug - gi - te il
 Fly the trai - tor,

T. fia l'ob - bro - brio d'o - gni e - tà! Oh fug - gi - te il
 8 you're con - demned to end - less shame! Fly the trai - tor,

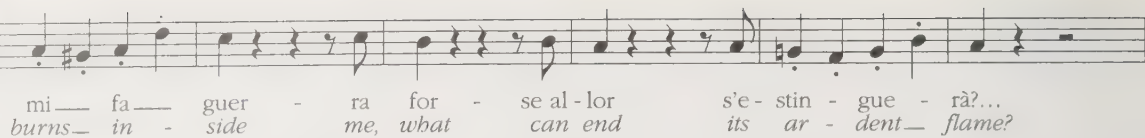
B. fia l'ob - bro - brio d'o - gni e - tà! Oh fug - gi - te il
 you're con - demned to end - less shame! Fly the trai - tor,

f [Tutti]

* MI⁴². Le parole "Oh fuggite il maledetto" sono in corsivo.
 The words "Oh fuggite il maledetto" are in italics.

US

Alti



Anna



I en



I sm



Zac.



D.



Coro T.



B.



324

Abi. *ff*
Se del cor nol può l'af - fet
From my heart all love I'll ban

Anna *ff*
Deh non ven - ga ma - le - det
By the love that burns in - side

Fen. *ff*
Deh non ven - ga ma - le - det - to l'in - fe - li - ce
By the love that burns in - side him he's con - demned to

Ism. *ff*
Deh non ven - ga ma - le - det - ta l'in - fe - li - ce
By Nabucco the love that burns in - side me I'm con - demned to

Zac. *ff*
Sac - cheg - gia - te, ar - de - te il tem - pio, fia de - lit - to
Sack and burn this im - pious tem - ple, no re - morse or

D. *ff*
Oh fug - gi - te il ma - le - det - to ter - ra e cie - lo
Fly the trai - tor, he's re - ject - ed, heav'n and earth will

T. *ff*
Oh fug - gi - te il ma - le - det - to ter - ra e cie - lo
Fly the trai - tor, he's re - ject - ed, heav'n and earth will

B. *ff*
Oh fug - gi - te il ma - le - det - to ter - ra e cie - lo
Fly the trai - tor, he's re - ject - ed, heav'n and earth will

ff

330

Abi

- - to pa - go l'o - dio al - men sa - rà, sa -
 - - ish, my re - venge shall be com - plete, ab -

Anna

- - to him, l'in - fe - li - ce per pie - tà, pie -
 - - him, by the love that burns in - side

Fen.

per end - pie - tà, deh non ven - ga ma - le - det - to
 less shame, by the love that burns in - side him

Ism.

per end - pie - tà, deh non ven - ga ma - le - det - ta
 less shame, by the love that burns in - side me

Nab.

la pie - tà, sac - cheg - gia - te, ar - de - te il tem - pio,
 mer - cy show, sack and burn this im - pious tem - ple,

Zac.

gri - de - rà, oh fug - gi - te il ma - le - det - to
 curse his name, fly the trai - tor, he's re - ject - ed,

D.

gri - de - rà, oh fug - gi - te il ma - le - det - to
 curse his name, fly the trai - tor, he's re - ject - ed,

Coro T.

gri - de - rà, oh fug - gi - te il ma - le - det - to
 curse his name, fly the trai - tor, he's re - ject - ed,

B.

gri - de - rà, oh fug - gi - te il ma - le - det - to
 curse his name, fly the trai - tor, he's re - ject - ed.

336

Abi. *ra, yes, ah*

Anna *tà, him, ah*

Fen. *l'in - fe - li - ce to per end - pie - tà, deh non*
be's con - demned to end - less shame. let him

Ism. *l'in - fe - li - ce to per end - pie - tà, deh non*
I'm con - demned to end - less shame. let her

Nab. *fia de - lit - to la pie - tà! Del - le*
no re - morse to or mer - cy show! Tear these

Zac. *ter - ra e cie - lo gri - de - rà, oh fug -*
heav'n and earth will curse his name, fly the

D. *ter - ra e cie - lo gri - de - rà, oh fug -*
heav'n and earth will curse his name, fly the

ro T. *ter - ra e cie - lo gri - de - rà, oh fug -*
heav'n and earth will curse his name, fly the

B. *ter - ra e cie - lo gri - de - rà, oh fug -*
heav'n and earth will curse his name, fly the

* A: Nab. =

341

Abi. *- men sa - rà, al - men sa -*
what can end my ar - dent

Anna *per pie - tà, ah per pie -*
he's con - demned, ab he's con -

Fen. *ven - ga ma - le - det - to l'in - fe - li - ce per pie -*
not be cursed for - ev - er, his de - spair will be com -

Ism. *ven - ga ma - le - det - ta l'in - fe - li - ce per pie -*
not be cursed for - ev - er, my de - spair will be com -

Nab. *ma - dri in - va - no il pet - to scu - do ai par - go - li sa -*
chil - dren from their moth - ers, my re - venge shall be com -

Zac. *- gi - te il ma - le - det - to ter - ra e cie - lo gri - de -*
trai - tor, he's re - ject - ed, heav'n and earth will curse bis

D *- gi - te il ma - le - det - to ter - ra e cie - lo gri - de -*
trai - tor, he's re - ject - ed, heav'n and earth will curse bis

Coro T. *- gi - te il ma - le - det - to ter - ra e cie - lo gri - de -*
trai - tor, he's re - ject - ed, heav'n and earth will curse bis

B. *- gi - te il ma - le - det - to ter - ra e cie - lo gri - de -*
trai - tor, he's re - ject - ed, heav'n and earth will curse bis

347

Abi. *- rà, flame, al-men sa - rà, my ar-dent flame, al-men sa - rà, my ar-dent flame,*

Anna *- tà, - demned ah per pie - tà, to end-less shame, ah per pie - tà, to end-less shame,*

Fen. *- tà, - plete, ah per pie - tà, will be com - plete, ah per pie - will be com -*

Ism. *- tà, - plete, ah per pie - tà, to end-less shame, ah per pie - tà, to end-less shame,*

Nab. *- rà, - plete, in - va - no il pet - to, ab, tear these chil - dren in - va - no il from — their*

Zac. *- rà, name, oh fly fug - gi - te il ma - le - det - to the trai - tor, he's re - ject - ed.*

D. *- rà, name, oh fly fug - gi - te il ma - le - det - to the trai - tor, he's re - ject - ed,*

O T. *- rà, name, oh fly fug - gi - te il ma - le - det - to the trai - tor, he's re - ject - ed,*

B. *- rà, name, oh fly fug - gi - te il ma - le - det - to the trai - tor, he's re - ject - ed,*

152

Abi. *si, pa - go l'o - dio al - men sa - rà,*
ah what can end my ar - dent flame,

Anna *ah per pie - tà, per pie - tà,*
to end - less shame, end - less shame,

Fen *- tà, ah per pie - tà, ah per pie - tà,*
- plete, will be com - plete, be com - plete,

Isn. *ah per pie - tà, per pie - tà,*
to end - less shame, end - less shame,

Nab. *pet - to, ah scu-do ai par - go - li sa - rà,*
moth - ers, ah, my re - venge shall be com - plete,


Zac. *ter - ra e cie - lo gri - de - rà, oh fug - gi - te il ma - le -*
beav'n and earth will curse his name, fly the trai - tor, he's re -

D. *ter - ra e cie - lo gri - de - rà,*
beav'n and earth will curse his name,

Coro T. *ter - ra e cie - lo gri - de - rà,*
beav'n and earth will curse his name,

B. *ter - ra e cie - lo gri - de - rà, oh fug - gi - te il ma - le -*
beav'n and earth will curse his name, fly the trai - tor, he's re -

[Banda]

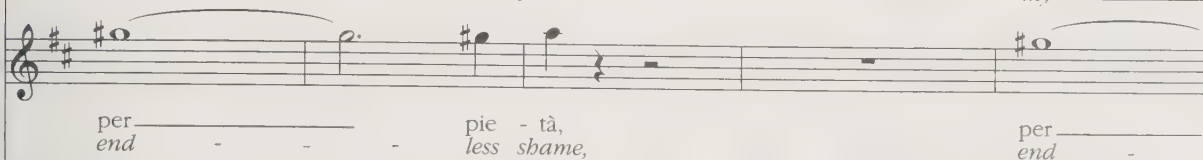
* A: Coro D. = 
gri - de -

357

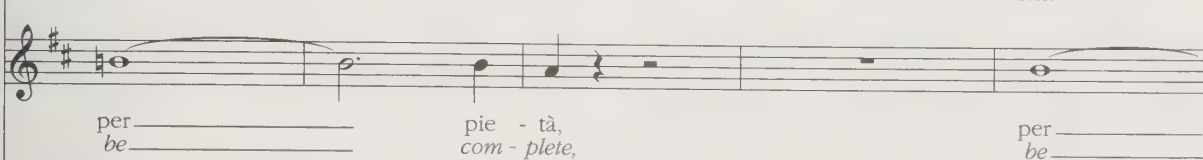
Abi.



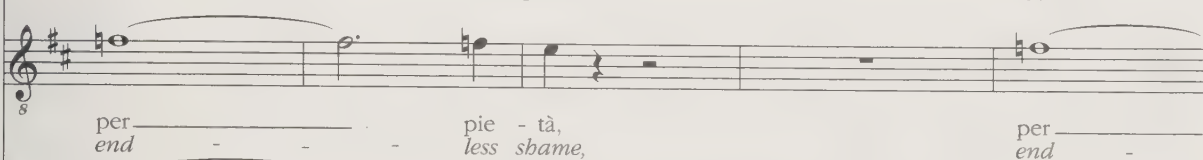
Anna



Fen.



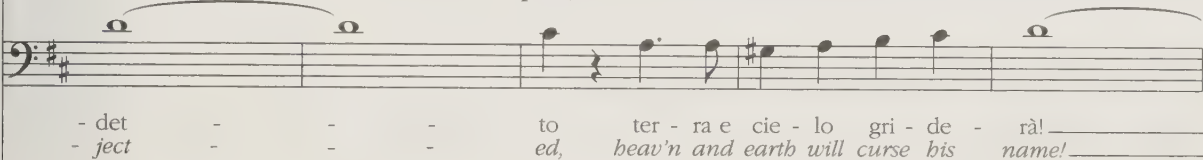
Ism.



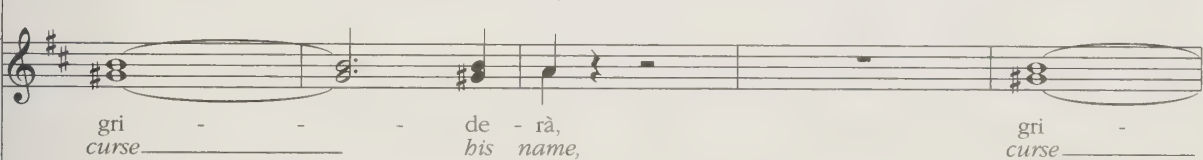
Nab.



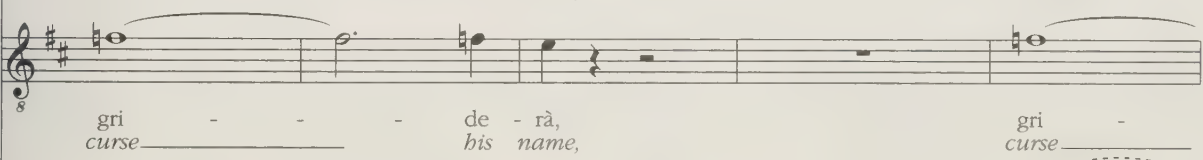
Zac.



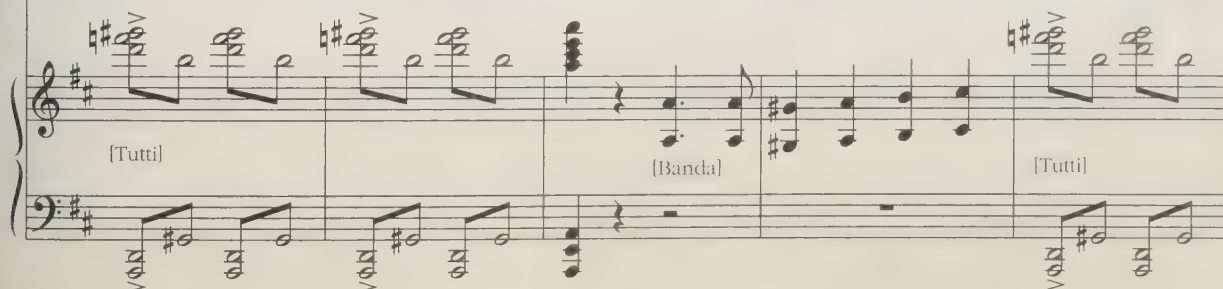
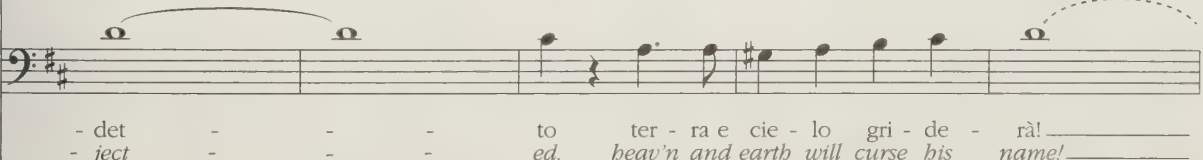
D.



o T.



B.



Abt. *ra.
flame!*

Ann. *pie - tà!
less shame!*

Fen. *pie - tà!
com - plete!*

Ism. *pie - tà!
less shame!*

Nab. *ra.
plete.*

Zac. *Oh Fly fug - gi - te il ma - le -
the trai - tor, be's re -*

D. *de - rà!
bis name!*

Coro T. *de - rà! Oh Fly fug - gi - te il ma - le -
bis name! the trai - tor, be's re -*

B. *Oh Fly fug - gi - te il ma - le -
the trai - tor, be's re -*

[Banda Trn.]

367

Zac.

T.

oro

B.

- det - to ter - ra e cie - lo gri - de - rà!
 - ject - ed, heav'n and earth will curse bis name!

- det - to ter - ra e cie - lo gri - de - rà!
 - ject - ed, heav'n and earth will curse bis name!

- det - to ter - ra e cie - lo gri - de - rà!
 - ject - ed, heav'n and earth will curse bis name!

[Tutti] **mf**

372 Abigaille

Que - sto po - pol ma - le - det - to
 Curs - ed race of un - be - liev - ers

Scia - gu - ra - to ar - den - te af - fet - to
 Love a - lone has made him trai - tor,

Scia - gu - ra - to ar - den - te af - fet - to
 Love a - lone has made him trai - tor,

Scia - gu - ra - to ar - den - te af - fet - to
 Love a - lone has made me trai - tor.

Mio fu - ror, non più co - stret - to
 Now my rage, con - strained no long - er,

Abi. *sa - rà tol - to dal - la ter - ra...
from this earth you soon will van - ish,*

Anna *sul suo ci - glio un ve - lo ste - se!
by love's mad - ness he was blind - ed!*

Fen. *sul suo ci - glio un ve - lo ste - se!
by love's mad - ness he was blind - ed!*

Ism. *sul mio ci - glio un ve - lo ste - se!
by love's mad - ness I was blind - ed!*

Nab. *fa dei *vin ti a - tro fier - ce scem - pio;
bla - zes forth in fier - y slaugh - ter;*

Abi. *ma l'a - mor che mi fa - guer -
but the love that burns in - side -*

Anna *Ah By l'a - mor che sì lo ac - ce -
the love that burns in - side -*

Fen. *Ah By l'a - mor che sì lo ac - ce -
the love that burns in - side -*

Ism. *Ah By l'a - mor che sì m'ac - ce -
the love that burns in - side -*

Nab. *sac cheg - gia te, ar - de te il tem -
sack and burn this im - pious tem -*

* A: Nab. = "vili"

384

Abi. *ra for - se al - lor - s'e - stin - gue - rà?...
me, what can end its ar - dent flame?*

Anna *se lui d'ob - bro brio co - pri - rà.
him he's con - demn'd to end - less shame!*

Fen. *se lui d'ob - bro brio co - pri - rà.
him he's con - demn'd to end - less shame!*

Ism. *se me d'ob - bro brio co - pri - rà.
me I'm con - demn'd to end - less shame!*

Nab. *pio, fia de - lit - to la pie - tà!
ple, no re - morse or mer - cy show!*

388

Abi. *Se del cor nol può l'af - fet
From my heart all love I'll ban -*

Anna *Deh non ven - ga ma le - det
Let him not be cursed for ev -*

Fen. *Deh non ven - ga ma le - det
Let him not be cursed for ev -*

Ism. *Deh non ven - ga ma le - det
Let her not be cursed for ev -*

Nab. *Del le ma dri in - va no il pet
Tear these chil - dren from their moth -*

392

Abi
- to pa - go l'o - - - dio al-men sa - rà.
- ish, my re - venge shall be com - plete!

Anna
- to l'in - fe - li - - - ce per pie - tà!
- er, his de - spair shall be com - plete!

Fen.
- to l'in - fe - li - - - ce per pie - tà!
- er, his de - spair shall be com - plete!

Ism.
8 - ta l'in - fe - li - - - ce per pie - tà!
- er, my de - spair will be com - plete!

Nab.
- to scu - do ai par - - - go - li sa - rà.
- ers, my re - venge shall be com - plete.

pp
staccate

396 Zaccaria

p

Tenori
Dal - le gen - ti sei - re - jet - to,
By the He - brews you're re - ject - ed,

Coro
8
Dal - le gen - ti sei - re - jet - to,
By the He - brews you're re - ject - ed,

Bassi
p
Dal - le gen - ti sei - re - jet - to,
By the He - brews you're re - ject - ed,

400

Zac. *di fra - tel - li tra - di - to - re!*
you be - trayed your faith and peo - ple!

T. *di fra - tel - li tra - di - to - re!*
you be - trayed your faith and peo - ple!

oro *di fra - tel - li tra - di - to - re!*
you be - trayed your faith and peo - ple!

B. *di fra - tel - li tra - di - to - re!*
you be - trayed your faith and peo - ple!

p cresc.

404 Fenena

Deh non ven - ga ma - le - det - to l'in - fe - li - ce
Let him not be curs-ed for - ev - er, his de-spair will

Deh non ven - ga ma - le - det - ta l'in - fe - li - ce
Let her not be curs-ed for - ev - er, my de-spair will

Zac. *il tuo no - me de - sti or - ro - re, fia l'ob - bro - brio*
curs - ed be your name - for - ev - er, you're con - demn'd to

T. *il tuo no - me de - sti or - ro - re, fia l'ob - bro - brio*
curs - ed be your name - for - ev - er, you're con - demn'd to

oro *il tuo no - me de - sti or - ro - re, fia l'ob - bro - brio*
curs - ed be your name - for - ev - er, you're con - demn'd to

B. *il tuo no - me de - sti or - ro - re, fia l'ob - bro - brio*
curs - ed be your name - for - ev - er, you're con - demn'd to

410 Abigaille

Ma l'a - mor che mi — fa — guer - ra
 But the love that burns — in — side me,

Anna
 Deh non ven - ga ma - le - det - to
 By the love that burns — in — side him

Fen.
 per — pie - tà! Deh non ven - ga ma - le - det - to
 be — com - plete! By the love that burns — in — side him

Ism.
 per — pie - tà! Deh non ven - ga ma - le - det - ta
 be — com - plete! By the love that burns — in — side me

Nab.
 Sac-cheg- gia - te.
 Sack the tem - ple.

Zac.
 d'o - gni e - tà! Oh fug - gi - te il ma - le - det - to
 end - less — shame! Fly the trai - tor, he's — re - ject - ed,

Donne
 Oh fug - gi - te il ma - le - det - to
 Fly the trai - tor, he's — re - ject - ed,

Coro T.
 d'o - gni e - tà! Oh fug - gi - te il ma - le - det - to
 end - less — shame! Fly the trai - tor, he's — re - ject - ed,

B.
 d'o - gni e - tà! Oh fug - gi - te il ma - le - det - to
 end - less shame! Fly the trai - tor, he's — re - ject - ed,

f

416

Più presto

Abi. *for - se al - lor s'e - stin - gue - rà?... Ma l'a - mor che*
what can end its ar - dent flame? But the love that

Anna *l'in - fe - li - ce per - pie - tà! Deh non ven - ga*
he's con - demn'd to end - less - shame! By the love that

Fen. *l'in - fe - li - ce per - pie - tà! Deh non ven - ga*
he's con - demn'd to end - less - shame! By the love that

Ism. *l'in - fe - li - ce per - pie - tà! Deh non ven - ga*
I'm con - demn'd to end - less - shame! By the love that

Nab. *Sac - cheg - gia - te, ar -*
Sack and burn this

Zac. *ter - ra e cie - lo gri - de - rà! Oh fug - gi - te il*
heav'n and earth will curse - his - name! Fly the trai - tor,

D. *ter - ra e cie - lo gri - de - rà! Oh fug - gi - te il*
heav'n and earth will curse - his - name! Fly the trai - tor,

oro T. *ter - ra e cie - lo gri - de - rà! Oh fug - gi - te il*
heav'n and earth will curse - his - name! Fly the trai - tor,

B. *ter - ra e cie - lo gri - de - rà! Oh fug - gi - te il*
heav'n and earth will curse - his - name! Fly the trai - tor,

Più presto

122

Abi. *mi fa guer-ra for - se al - lor s'e - stin - gue - rà,*
burns in - side me, what can end its ar - dent flame,

Anna *ma - le - det - to l'in - fe - li - ce per pie - tà,*
burns in - side him he's con - demn'd to end - less shame,

Fen *ma - le - det - to l'in - fe - li - ce per pie - tà,*
burns in - side him he's con - demn'd to end - less shame,

Ism. *ma - le - det - ta l'in - fe - li - ce per pie - tà,*
burns in - side me I'm con - demn'd to end - less shame,

Nab. *de - te il tem - pio, fia de - lit - to la pie - tà,*
im - pious tem - ple, no re - morse or mer - cy show,


Zac. *ma - le - det - to ter - ra e cie - lo gri - de - rà,*
he's re - ject - ed, heav'n and earth will curse his name,

D. *ma - le - det - to ter - ra e cie - lo gri - de - rà,*
he's re - ject - ed, heav'n and earth will curse his name,

Coro T. *ma - le - det - to ter - ra e cie - lo gri - de - rà,*
he's re - ject - ed, heav'n and earth will curse his name,

B. *ma - le - det - to ter - ra e cie - lo gri - de - rà,*
he's re - ject - ed, heav'n and earth will curse his name,

ff

* A: Zac. = 
 cie - lo gri - de -

428

Abi. *for - se al - lor, what can end, for - se al - lor, what can end, for - se al - lor, what can end*

Anna *per pie - tà, end - less shame, per pie - tà, end - less shame, per pie - tà, end - less shame,*

Fen. *per pie - tà, end - less shame, per pie - tà, end - less shame, per pie - tà, end - less shame,*

Ism. *per pie - tà, end - less shame, per pie - tà, end - less shame, deh non ven - ga by the love that*

Nab. *la pie - tà, no re - morse, la pie - tà, no re - morse, fia de - lit - to no re - morse or*

Zac. *ter - ra e ciel, heav'n and earth, gri - de - rà, curse his name, oh fug - gi - te il fly the trai - tor,*

D. *ter - ra e ciel, heav'n and earth, gri - de - rà, curse his name, oh fug - gi - te il fly the trai - tor,*

Coro T. *ter - ra e ciel, heav'n and earth, gri - de - rà, curse his name, oh fug - gi - te il fly the trai - tor,*

B. *ter - ra e ciel, heav'n and earth, gri - de - rà, curse his name, oh fug - gi - te il fly the trai - tor,*

4/4

Abt. *s'e - stin - gue - rà?...
its ar - dent flame?*

Anna *end - pie - tà!
less shame!*

Fen. *end - pie - tà!
less shame!*

Ism. *ma - le - det - ta l'in - fe - li - ce per pie - tà!
burns in - side me, I'm con - demn'd to end - less shame!*

Nab. *la - pie - tà, sì, fia de - lit - to la - pie - tà!
mer - cy show, oh no re - morse to or mer - cy show!*

Zac. *ma - le - det - to ter - ra e cie - lo gri - de - rà!
he's re - ject - ed, heav'n and earth will curse bis name!*

D. *ma - le - det - to ter - ra e cie - lo gri - de - rà!
he's re - ject - ed, heav'n and earth will curse bis name!*

Coro T. *ma - le - det - to ter - ra e cie - lo gri - de - rà!
he's re - ject - ed, heav'n and earth will curse bis name!*

B. *ma - le - det - to ter - ra e cie - lo gri - de - rà!
he's re - ject - ed, heav'n and earth will curse bis name!*

440

Abi. Ma But l'a - mor che mi fa guer - ra for - se al - lor s'e -

Anna Deh non ven - ga ma - le - det - to l'in - fe - li - ce

Fen. Deh non ven - ga ma - le - det - to l'in - fe - li - ce

Ism. Deh non ven - ga ma - le - det - ta l'in - fe - li - ce

Nab. Sac - cheg - gia - te, ar - de - te il tem - pio, fia de - lit - to

Zac. Sack and burn this im - pious tem - ple, no re - morse or

D. Oh fug - gi - te il ma - le - det - to ter - ra e cie - lo

Fly the trai - tor, be's re - ject - ed, heav'n and earth will

ro. T. Oh fug - gi - te il ma - le - det - to ter - ra e cie - lo

Fly the trai - tor, be's re - ject - ed, heav'n and earth will

B. Oh fug - gi - te il ma - le - det - to ter - ra e cie - lo

Fly the trai - tor, be's re - ject - ed, heav'n and earth will

4/6

Abi.
-stin - gue - rà, for - se al - lor, for - se al - lor,
ar - dent flame, what can end, what can end,

Anna
per pie - tà, per pie - tà, per pie - tà,
end - less shame, end - less shame, end - less shame,

Fen.
per pie - tà, per pie - tà, per pie - tà,
end - less shame, end - less shame, end - less shame,

Ism.
per pie - tà, per pie - tà, per pie - tà,
end - less shame, end - less shame, end - less shame,

Nab.
la pie - tà, la pie - tà, la pie - tà,
mer - cy show, no re - morse, no re - morse,

Zac.
gri - de - rà, ter - ra e ciel gri - de - rà,
curse bis name, heav'n and earth curse bis name,

D.
gri - de - rà, ter - ra e ciel gri - de - rà,
curse bis name, heav'n and earth curse bis name,

Coro T.
gri - de - rà, ter - ra e ciel gri - de - rà,
curse bis name, heav'n and earth curse bis name,

B.
gri - de - rà, ter - ra e ciel gri - de - rà,
curse bis name, heav'n and earth curse bis name,

ff

452

Abi.

— for - se al - lor
— what can end

Anna

— per pie - tà,
— end - less shame, end

Fen.

— per pie - tà,
— end - less shame, end

Ism.

— deh non ven - ga ma - le - det - ta
— by the love that burns in - side me

Nab.

— fia de - lit - to la pie - tà, sì, fia de - lit - to
— no re - morse or mer - cy show, oh no re - morse or

Zac.

— oh fug - gi - te il ma - le - det - to
— fly the trai - tor, he's re - ject - ed, ter - ra e cie - lo will

D.

— oh fug - gi - te il ma - le - det - to
— fly the trai - tor, he's re - ject - ed, ter - ra e cie - lo will

o T.

— oh fug - gi - te il ma - le - det - to
— fly the trai - tor, he's re - ject - ed, ter - ra e cie - lo will

B.

— oh fug - gi - te il ma - le - det - to
— fly the trai - tor, he's re - ject - ed, ter - ra e cie - lo will

458

Abi. *gue - rà?... al - men sa - rà,*
dent flame, its ar - dent flame,

Anna *pie - tà, ah per pie - tà,*
less shame, ah, end - less shame,

Fen. *pie - tà, ah per pie - tà,*
less shame, ah, end - less shame,

Ism. *per pie - tà, l'in - fe - li - ce per pie - tà,*
end - less shame, I'm con - demned to end - less shame,


Nab. *la pie - tà, fi - a de - lit -*
mer - cy - show, ob no re - morse

Zac. *gri - de - rà, ter - ra e cie - lo gri - de - rà,*
curse his name, heav'n and earth will curse his name,

D. *gri - de - rà, ter - ra e cie - lo gri - de - rà,*
curse his name, heav'n and earth will curse his name,

Coro T. *gri - de - rà, ter - ra e cie - lo gri - de - rà,*
curse his name, heav'n and earth will curse his name,

B. *gri - de - rà, ter - ra e cie - lo gri - de - rà,*
curse his name, heav'n and earth will curse his name,

* A: Ism. =  senza testo.
without text.

464

Abi. *al - men sa - rà, pa - go l'o - dio al*
its ar - dent flame, what can end its

Anna *ah per pie - tà, per pie - tà, ah*
ah, end - less shame, end - less shame, ah.

Fen. *ah per pie - tà, per pie - tà,*
ah, end - less shame, end - less shame,

Ism. *l'in - fe - li - ce per pie - tà, per pie - tà,**
I'm con - demned to end - less shame, end - less shame,

Nab. *- to la pie - tà, fia de - lit - to*
or mer - cy show, no re - morse or


Zac. *ter - ra e cie - lo gri - de - rà, ter - ra e cie - lo*
heav'n and earth will curse his name, heav'n and earth will

D. *ter - ra e cie - lo gri - de - rà, ter - ra e cie - lo*
heav'n and earth will curse his name, heav'n and earth will

oro T. *ter - ra e cie - lo gri - de - rà, ter - ra e cie - lo*
heav'n and earth will curse his name, heav'n and earth will

B. *ter - ra e cie - lo gri - de - rà, ter - ra e cie - lo*
heav'n and earth will curse his name, heav'n and earth will

senza testo.
without text.

* A: Ism. =  senza testo.
 without text.

470

Abi
- men — sa — rà —
ar — dent — flame?

Anna
per — pie — tà! —
end — less — shame!

Fen.
per — pie — tà! —
end — less — shame!

Ism.
per — pie — tà, — per — pie —
end — less — shame. — end — less —

Nab.
la — pie — tà, — la — pie —
mer — cy show, — no — re —

Zac.
gri — de — rà, — gri — de —
curse — bis name, — curse — bis

D.
gri — de — rà, — gri — de —
curse — bis name, — curse — bis

Coro T.
gri — de — rà, — gri — de —
curse — bis name, — curse — bis

B.
gri — de — rà, — gri — de —
curse — bis name, — curse — bis

475

Abi.

Anna

Fen.

Ism.

8 - tà!
shame!

Nab.

- tà!
- morse!

Zac.

- rà!
name!

D.

- rà!
name!

ro T.

8 - rà!
name!

B.

- rà!
name!

480

485

491

[Fine della Parte prima]
[End of Part One]

PARTE SECONDA

(L'empio)

N. 5. Scena ed Aria Abigaille

(Ecco!...il turbo del Signore è uscito
fuori; cadrà sul capo dell'empio.
Gerem. XXX)

(SCENA PRIMA: Appartamenti nella reggia)
(SCENE ONE: An apartment in the royal palace)

Allegro

[Tutti] **f**

p
[Legni, Archi]

p
[Legni, Archi]

f
[Legni, Ottoni]

p

PART TWO

(The Blasphemer)

N. 5. Scena and Aria Abigaille

*(Behold, the whirlwind of the Lord
goeth forth... it shall fall... upon the
head of the wicked.*

Jeremiah, 30)

17

sempre *cresc.*

21

ff

24

p

(esce con impeto, avendo una carta fra le mani)
(*bastens in, holding a parchment in her hands*)

28 Abigaille

Recitativo

Ben io t'in-ven-ni, o fa-tal
Now I pos-sess you, oh fa-tal

33

Abi.

scrit-tol... in se-no mal ti ce-la-val re-ge, on-de a me fos-se di
wri-ting!... in vain, the king want-ed to con-ceal you, vile shame-ful proof of my

[Archi]

37

Abi

scor- no!..
par- ents!...

Pro- le A- bi - ga - il di
Now I learn that I'm a

40

Abi

schia - - vill. Eb- ben!.. Sia ta- le!
slave girl!! A slave!.. So be it!

Allegro

ff [Tutti] **[p]**

44

Abi

Di Na-buc- co fi- glia, qual l'as- si - ro mi
As Na-buc-co's daughter, all As- sy - ria re-

48

Abi

cre - de, che so- no io qui?... peggior che schia- va! Il tro- no af- fi - da il
- veres me, and what am I?... a low - ly slave girl! The king has left Fe -

[p]

51

Abi.

re - ge al - la mi - nor Fe - ne - na, men - tre ei fra l'ar - mi a ster - mi - nar Giu -
 - ne - na to rule here as his re - gent, while with his ar - my he march - es in - to

54

Abi.

- de - a l'a - ni - mo in - ten - de!... Me gli a - mo - ri al - tru - i in - via dal
 Ju - dah, kill - ing the He - brews!... I am sent from bat - tle to watch the

[f]

58

Abi.

cam - po a qui mi - rar!... Oh i - ni - qui tut - - -
 lov - ers and play the spy!... Thus you all be - tray

tutta forza

ff

62

Abi.

- ti, e più fol - li an - cor!.. d'A - bi - ga - il - le mal co - no - sce - te il
 me, you are trai - tors and fools!.. You lit - tle know the heart of A - bi - ga -

con sprezzo

65

Abi

co - re... Su tut - ti il mio fu - ro - - - re piom - bar ve -
 - il - le... My ven - geance, my fier - y ven - - - geance shall fall up -

[p]

68

Abi

- dre - - - te!... Ah sì! ca - da Fe - ne - - - na...
 - on you!... Ah yes! first on Fe - ne - - - na...

[ff]

71

Abi

il fin - to pa - dre!... il re - gno!... Su me
 and on my fa - ther!... the king - dom!... on my -

74

Abi

stes - sa ro - vi - - - na, o fa - tal sde -
 - self too de - struc - - - tion! my rage con - demns -

[ossia]

78

Abi.

gno!
you!

82

[Fl.]

Adagio

[p]

[Legni, Cor.]

[p]

85

tr

Andante

[Fl., Cl.]

[p]

[Archil]

90

Abigaille

cantabile

An - ch'i - o di-schiu - so un gior - - no
But I too re-call how long - - a - go

allarg. allarg.

p

93

Abi.

eb - bi al - la gio - ia il co - re; tut - to par - lar - mi in - tor - - no u -
 my heart was joy - ful and ten - der: love spread his wings a - round me, and

97

Abi.

di - a di san - to a - mo - re; pian - ge - va al - l'al - trui
 glad - ly to love I'd sur - ren - - - der. I shared an - oth - er's

100

Abi.

pian - to, sof - fri - a de - gli al - tri al duol. Ah,
 sor - row, I grieved when an - other heart was sore. Ah,

allarg.

103

Abi.

chi del per - du - to in - can - to mi
 day long de - part - ed, that day so en -

* A: Abi. =

105 *con grazia*

Abi.

tor - na un gior no sol? Pian -
- chant - ed will come no more! I

pp leggerissimo

107

Abi.

- ge - va al - l'al - trui pian - to, sof -
shared an - oth er's sor - row. I

p *pp*

109

Abi.

- fria de - gli al - tri al duol. Chi del per - du - to in -
grieved when hearts were sore. Day long de - part - ed, that

p

112 *con grazia*

Abi.

- can to mi tor - na un gior no
day so en - chant - ed will come no

* A: Abi. = Vedi Note per una cadenza alternativa.
See Notes for an alternative cadenza.

114 *con grazia*

Abi. sol, mi tor - na un gior - no, un gior - no sol, mi tor - na un
more, ob day — long de - part - ed you come — no more, ob day — you

117 *pp* *leggerissimo*

Abi. gior - no sol, ah, mi tor - na un gior - no
come — no more, ah, that day will come no

118

Abi. sol?
more!

(SCENA II: Il Gran Sacerdote di Belo, Magi, Grandi del Regno, e detta)
(SCENE II: The High Priest of Baal, Magi, Lords of the Realm, and the above)

120 **Allegro mosso**

[Archil] *p* [+Legni] *cresc.*

* A: Abi. =

** A: Abi. = Vedi Note per una cadenza alternativa.
tor - na un See Notes for an alternative cadenza.

123 Abigaille

Chi s'a - van - za?...
Who ap - proach - es?...

[+Ottoni]

f

126 Sacerdote di Belo

(agitato)

Or-ren - da sce - na s'è mo - stra - ta a-gl'oc - chi
My roy - al la - dy, I have fear - ful news to

129 Abigaille

Sac.

Oh che nar - ri?
Tell your ti - dings!

mie - i!
bring you!

Em-pia è Fe - ne - na, man - da
The rash Fe - ne - na dares to

132

Abi.

Sac.

Oh!
Oh!

li - be - ri gli E - bre - i; que - sta tur - ba ma - le - det - ta chi fre -
grant the Jews their free - dom; this ac - curs - ed race of He - brews, will they

136

Sac.

- na - re o - mai po - trà?
nev - er be sub - dued?

Il po - te - re a te s'a -
But the roy - al pow'r a -

140 Abigaille

(vivamente)
(ardently)**Mosso ancor più**Co - me?
Tell me?

Sac.

- spet - ta...
- waits you...

Il tut - to è pron - to già.
Your sol - diers are pre - pared.

Mosso ancor più

[f]

stacc.

144

Sac. *Noi già spar - so ab - bia - - mo fa - ma co - me il*
Far and wide we've spread the ru - mor that our

Tenori *Noi già spar - so ab - bia - - mo fa - ma co - me il*
Far and wide we've spread the ru - mor that our

Bassi *Noi già spar - so ab - bia - - mo fa - ma co - me il*
Far and wide we've spread the ru - mor that our

149

Sac. *re ca - des - se in guer-ra... Te re - gi - na,*
King has fall - en in bat - tle. As our rul - er,

T. *re ca - des - se in guer-ra... Te re - gi - na,*
King has fall - en in bat - tle. As our rul - er,

B. *re ca - des - se in guer-ra... Te re - gi - na,*
King has fall - en in bat - tle. As our rul - er,

154

Sac. *te re - gi - na, te re - gi - na il po - pol chia - ma a sal - var l'as - si - ria*
as our rul - er, as our ru - ler the peo - ple ac - claim you, you a - lone can save our

T. *te re - gi - na, te re - gi - na il po - pol chia - ma a sal - var l'as - si - ria*
as our rul - er, as our ru - ler the peo - ple ac - claim you, you a - lone can save our

Coro *te re - gi - na, te re - gi - na il po - pol chia - ma a sal - var l'as - si - ria*
as our rul - er, as our ru - ler the peo - ple ac - claim you, you a - lone can save our

B. *te re - gi - na, te re - gi - na il po - pol chia - ma a sal - var l'as - si - ria*
as our rul - er, as our ru - ler the peo - ple ac - claim you, you a - lone can save our

159 Abigaille

(al Gran Sacerdote)
(to the High Priest)

Abigaille *Son tu - o!...*
Yes I ac -

Sac. *ter - ra. So - lo un pas - so... è tu - a la sor - te! Ab - bi cor!..*
na - tion. If you lead us, then fate will be with you! You ac - cept?

T. *ter - ra. So - lo un pas - so... è tu - a la sor - te! Ab - bi cor!..*
na - tion. If you lead us, then fate will be with you! You ac - cept?

Coro *ter - ra. So - lo un pas - so... è tu - a la sor - te! Ab - bi cor!..*
na - tion. If you lead us, then fate will be with you! You ac - cept?

B. *ter - ra. So - lo un pas - so... è tu - a la sor - te! Ab - bi cor!..*
na - tion. If you lead us, then fate will be with you! You ac - cept?

* A: Sac. =

163

Abi.

Val!..
- cept!..

Oh fe - del! di te men
Faith - ful friend! Your works in -

[Tutti] **ff**

3 3 3

167

Abi.

for - te
- spire me,

que - sta
I'll as -

3 3 3

170

Abi.

don - na non sa - rà...
- cend my fa - ther's throne!

174

Abi.

Sal - go
I'll as -

Meno mosso178 **declamato**

Abi.

già del tro - no au - ra - to lo sga - bel - lo in - san - gui -
 - cend the throne of As - sy - ria, red with blood of all who op-

Meno mosso

[Archil] **p**

Abi.

181
 - na - to, ben sa - prà la mia ven - det - ta - da quel
 - pose - me, ev - 'ry foe shall feel my ven - geance - from the

Abi.

184
 seg - gio ful - mi - nar. Che lo scet - - tro a me s'a-
 throne - that's mine by right. For the scap - - ter is my

[Legnli]

f **p**

Abi.

187
 - spet - ta tut - ti i po - po - li ve - dran - no, ah!...
 tro - phy, as their lead - er all ac - claim me, ah!...

[Tutti]

190

Abi.

Re - gie fi - glie qui ver - ran no l'u - mil
might - y kings shall bow be - fore me, and Fe-

f *p*

193

Abi.

schia - va a sup - pli - car, l'u - mil schia - va, l'u - mil schia -
- ne - na will know my might, ob Fe - ne - na, yes Fe - ne -

196

Abi.

- va a sup - pli - car, l'u - mil schia -
- na, ab, will know my might, ob Fe - ne -

199

Abi.

- va, l'u - mil schia - va a sup - pli -
- na, yes Fe - ne - na, ab, know my

tr *tr* *tr*

cresc.

202

Abt. *- cat. -*
might.
Sacerdote di Belo

E di Be - lo la ven -
Might - y Baal will have his

Tenori

E di Be - lo la ven -
Might - y Baal will have his

Bassi

E di Be - lo la ven -
Might - y Baal will have his

ff [Tutti]

205

Sac. *- det - ta con la tua sa - prà tuo - nar, con la tua, con la tua sa - prà tuo -*
vengeance, he'll sup - port you in the fight, might - y Baal, might - y Baal up - holds your


T. *- det - ta con la tua sa - prà tuo - nar, con la tua, con la tua sa - prà tuo -*
vengeance, he'll sup - port you in the fight, might - y Baal, might - y Baal up - holds your


Coro


B. *- det - ta con la tua sa - prà tuo - nar, con la tua, con la tua sa - prà tuo -*
vengeance, he'll sup - port you in the fight, might - y Baal, might - y Baal up - holds your


* A: Sac. =


208

Sac. 
 - nar, e di Be - lo la ven - det - ta con la tua sa - prà tuo - nar, con la tua, con la
right, might - y Baal will have his vengeance, he'll sup - port you in the fight, might - y Baal, might - y

T. 
 - nar, e di Be - lo la ven - det - ta con la tua sa - prà tuo - nar, con la tua, con la
right, might - y Baal will have his vengeance, he'll sup - port you in the fight, might - y Baal, might - y

Coro 
 - nar, e di Be - lo la ven - det - ta con la tua sa - prà tuo - nar, con la tua, con la
right, might - y Baal will have his vengeance, he'll sup - port you in the fight, might - y Baal, might - y


B. 
 - nar, e di Be - lo la ven - det - ta con la tua sa - prà tuo - nar, con la tua, con la
right, might - y Baal will have his vengeance, he'll sup - port you in the fight, might - y Baal, might - y



211

Sac. 
 tua sa - prà tuo - nar, sì, sa - prà tuo - nar, sì, sa - prà tuo -
Baal up - holds your right, he will show his might, he will show his

T. 
 tua sa - prà tuo - nar, sì, sa - prà tuo - nar, sì, sa - prà tuo -
Baal up - holds your right, he will show his might, he will show his

Coro 
 tua sa - prà tuo - nar, sì, sa - prà tuo - nar, sì, sa - prà tuo -
Baal up - holds your right, he will show his might, he will show his

B. 
 tua sa - prà tuo - nar, sì, sa - prà tuo - nar, sì, sa - prà tuo -
Baal up - holds your right, he will show his might, he will show his



214 Abbiglione

Sal - go
I'll as -

- nar.
might.

- nar.
might.

- nar.
might.

217 declamato

già del tro - no au - ra - to lo sga - bel - lo in - san - gui -
- cend the throne of As - sy - ria, red with blood of all who op-

p

220

- na - to, ben sa - prà la mia ven - det - ta da quel
- pose me, ev - 'ry foe shall feel my ven - geance from the

223

Abi. *seg gio ful - mi - nar. Che lo scet - tro a me s'a-*
throne - that's mine by right. For the scep - ter is my

f *p*

226

Abi. *- spet ta tut - ti i po - po - li ve - dran - no, ah!...*
tro - phy, as their lead - er all ac - claim me, ah!...

tr

229

Abi. *Re - gie fi - glie qui ver - ran no l'u - mil*
might - y kings shall bow be - fore me, and Fe-

f *p*

232

Abi. *schia - va a sup - pli - car, l'u - mil schia - va, l'u - mil schia -*
- ne - na will know my might, oh Fe - ne - na, yes Fe - ne -

* A: Abi. =

235

Abi.

- va a sup pli - car, l'u - mil schia -
 - na, ab, will know my might, ob Fe - ne -

238

Abi.

- va, l'u - mil schia - va a sup pli -
 - na, yes Fe - ne - na, ab, know my -

tr tr tr

cresc.

[ossia]

241

Abi.

- car, -
 might, -

ff



243

Abi.



Sacerdote di Belo

and Fe - ne - na will know my might, ah,



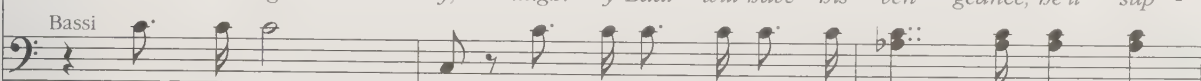
Baal the might - y, might - y Baal will have his ven - geance, he'll sup -

Tenori

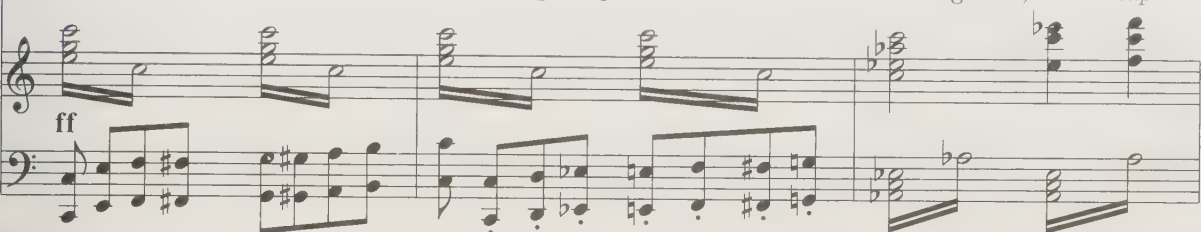


Baal the might - y, might - y Baal will have his ven - geance, he'll sup -

Bassi



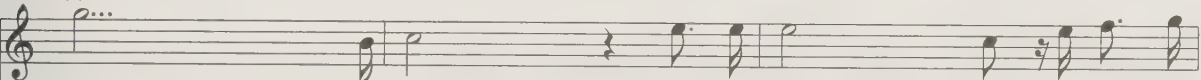
Baal the might - y, might - y Baal will have his ven - geance, he'll sup -



246

**

Abi.



know my might, and Fe - ne - na will know my

Sac.



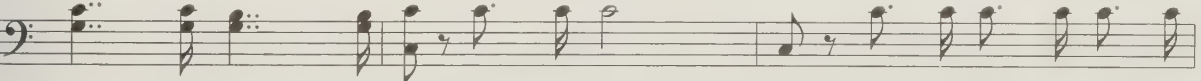
- port you in the fight, Baal the might - y, might - y Baal will have his

T.

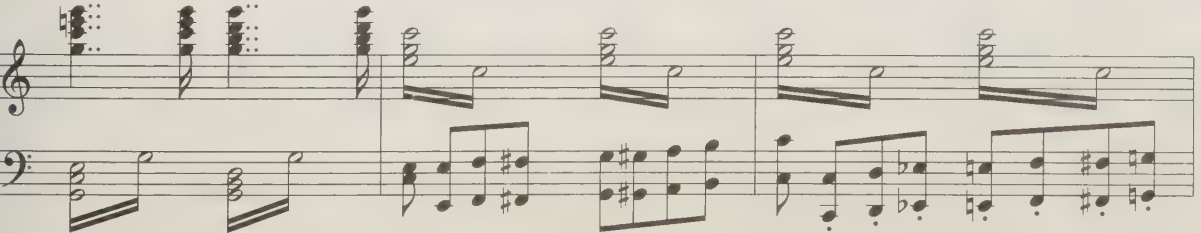


- port you in the fight, Baal the might - y, might - y Baal will have his

B.



- port you in the fight, Baal the might - y, might - y Baal will have his



* A: Sac. =

** A: Abi. = (anche a 250 e 256).
(also at 250 and 256).

249

Abi. *- car, might, a ab, sup know - - pli - car, a sup pli -*

Sac. *- det - ta con la tua sa - prà tuo - nar, sa - prà tuo -*
ven - geance, he'll sup - port you in the fight, he'll show his

T. *- det - ta con la tua sa - prà tuo - nar, sa - prà tuo -*
ven - geance, he'll sup - port you in the fight, he'll show his

Coro
 B. *- det - ta con la tua sa - prà tuo - nar, sa - prà tuo -*
ven - geance, he'll sup - port you in the fight, he'll show his

253

Abi. *- car, might, a ab sup pli - car, a*
might, ab know my might, ab,

Sac. *- nar, might, sa - prà tuo - nar, sa -*
*might, he'll show his might, he'll **

T. *- nar, might, sa - prà tuo - nar, sa -*
might, he'll show his might, he'll

Coro
 B. *- nar, might, sa - prà tuo - nar, sa -*
might, he'll show his might, he'll

* A: Coro T. II = re^3
 d^1

256

Abi. *sup* *pli - car.*
know *my might.*

Sac. *- prà* *tuo* *nar.*
show *his* *might.*

T. *- prà* *tuo* *nar.*
show *his* *might.*

Coro *- prà* *tuo* *nar.*
show *his* *might.*

B. *- prà* *tuo* *nar.*
show *his* *might.*

259

262

265

26 -

N. 6. Recitativo e Preghiera

N. 6. Recitative and Prayer

(SCENA III: Sala nella reggia che risponde nel fondo ad altre sale; a destra una porta che conduce ad una galleria, a sinistra un'altra porta che comunica cogli appartamenti della Reggente. È la sera. La sala è illuminata da una lampada)
 (SCENE III: A hall in the palace, connecting at the back with other halls. R: a door leading to a gallery. L: another door leading to the regent's apartments. Evening; the hall is lit by a lantern)

(Andante)

(p)

[6 Vc.]

(p)

[pizz.]

5

largo

p

9

13

tr

[pizz.]

17 Zaccaria (esce con un Levita che porta la tavola della Legge)
(enters with a Levite carrying the Tablets of the Law)

Vie - ni, o Le - vi - ta! Il san - to co - di - ce re - ca!
Come forth, o Le - vite! and set the Ta - bles be - fore me!

21 **a tempo**

Di no - vel por - ten - to me; me vuol mi - ni - stro Id -
God a - gain in - spires a mir - a - cle a -

[arco]

a tempo

24

- di o! Me ser - vo man - da, per glo - ria d'I - sra -
- waits us! yes, be in - spires me to pierce the veil of

m.d.

27

- e - le, le te - ne-bre a squar - ciar d'u - n'in - fe - de - le.
dark - ness, and claim a hea - then soul for Is - rael's glo - ry.

[Vc. 1]

[Vc. 2]

Andante
tutto sottovoce

31

Zac.

Tu sul lab - bro de' veg - gen - ti
Through Thy proph - ets Thou hast spo - ken,

Andante

allargando

[Vc. 1]

36

Zac.

ful - mi - na - sti, o som - mo — Id - di - o! Al-l'As-
Thou has thun - der'd, al-might - y — Je - ho - vah! To As-

40

Zac.

- si - ria in for - ti ac - cen - ti par - la or tu col lab - bro mi - o!
- sy - ria in fier - y ac - cents speak to-day through me, Thy ser - vant!

44

Zac.

E di can - ti, e di can - ti a te sa -
Then our voi - ces, then our voi - ces will rise to

[6 Vc., Vle, 1 Cb.]

(p) *dolcissimo*

dim.

[pizz.]

47

Zac.

- cra - ti o - gni tem - pio, o - gni
 praise Thee, ev' ry tem - ple, ev' ry

50 *dim.*

Zac.

tem - pio suo - ne - rà; so - vra gl'i - do - li spez -
 tem - ple praise Thy name; o'er the shat-tered gods of the

dim.

53

Zac.

- za - ti la tua leg - ge sor - ge - rà, so - vra
 bea - then Thy great law shall rise a - gain, o'er the

56

Zac

gl'i - do - li spez - za - ti la tua leg - ge sor - ge -
 shat - tered gods of the hea - then Thy great law shall rise a -

59

Zac

- rà.
 - gain.

E di can - ti a te sa - cra - ti
 Ev - 'ry voice will rise to praise Thee,

62

Zac

(entra col Levita negli appartamenti di Fenena)
 (with the Levite, he enters Fenena's apartments)

o - gni tem - pio suo - ne - rà.
 ev - 'ry tem - ple praise Thy name.

65

[pizz.]

68

N. 7. Coro di Leviti*

N. 7. Chorus of Levites

(SCENA IV: Leviti, che vengono cautamente dalla porta a destra, indi Ismaele che si presenta dal fondo)
 (SCENE IV: Levites, who enter cautiously from the door to the right; then Ismaele, who enters from the back)

Grave

I The Levites entrano enter cautamente cautiously

dalla from parte the a right destra

3

[Archi] [*p*] [pizz.]

5

7 Bassi

Coro

Che si vuol? Chi mai ci chia - ma or di not - te in dub - bio
 Who is there? and who has called us to as - sem - ble in the

* Per una versione trasportata del Coro di Leviti (in Mi♭ minore/maggiore), vedi l'Appendice 2.
 For a transposed version of the Coro di Leviti (in E♭ minor/major), see Appendix 2.

9 Ismaele

Il Pon-te - fi - ce vi bra - ma... Fra -
 Zac - ca - ri - a gave the or - der... My

lo - co?... I - sma - el!!!
 shad - ows?... Is - ma - el!!!

Coro B.

11
 - tel - lil Pie - ta - de in - vo - co!
 broth - ers! I beg your mer - cy!

Or - ror!!! Fug - gil... va! Ma - le - det - to dal Si -
 A - way! Trai - tor!... go! By the Lord you are ac -

Coro B.

13 **Allegro*** sottovoce

- gnor! Il ma - le - det - to non ha fra -
 - cursed! You are ac - curs - ed, you have no

Allegro

[Tutti] **ff** **p** **pp** ben staccate e sottovoce

Coro B.

* A: V qui scrisse anche "presto"; vedi Note.
 V also wrote "presto" here; see Notes.

17

Coro B.

-tel - li... non v'ha mor - tal che a lui fa - vel - li! O - vun - que sor - ge du - ro la -
 broth - ers... no one will speak to the man who be - trayed us! All men will shun you, fly to the

21

Coro B.

- men - to al - l'em - pie o - rec - chie lo por - ta il ven - to! Sul - la sua fron - te co - me ba -
 des - ert, there in the wind you will hear lam - en - ta - tion! Bear on your fore - head brand of a

cresc.

25

Coro B.

- le - no ful - ge il di - vi - no mar - chio fa - tal! In - van al lab - bro pre - sta il ve -
 trai - tor, sign of dis - hon - or, mark of the Lord! Vain - ly you put your lips to a

ff

ff [Tutti]

29


Coro B.

- le - no, in - van al co - re vi - bra il pu - gnal, in - van al lab - bro pre - sta il ve -
 poi - son, in vain you seek your death by the sword, vain - ly you put your lips to a

pp

p

ff

* A1: Coro = ; cfr. 60.
 cf. 60.

Coro B.

33 * *pp* *ff*

-le - no, in - van al co - re vi - bra il pu - gnal, in - van al co - re vi - bra il pu -
 poi - son, in vain you seek your death by the sword, in vain you seek your death by the

p *ff*

Coro B.

37 Ismaele

(con disperazione)
(in despair)

Per For a - mor del Dio vi -
 For the love of great Je -

- gnal, in - van al co - re vi - bra il pu - gnal!
 sword, in vain you seek your death by the sword!

[Legni, V.ni]

[*p*]

Ism.

41

- ven - te dal - l'a - na - te - ma ces - sa - te! Il fu - ror mi fa de -
 - bo - vah, cease to curse me, cease to scorn me! Ter - ror fills my soul with

* A1: Coro = $\frac{1}{2}$ note, anche a 71 e 75.
 also at 71 and 75.

45
Ism.

- men - te, oh la mor - te per pie - tà! oh la
mad - ness! oh! in mer - cy take my life! oh! in

48
Ism.

mor - te per pie - tà! o h la mor - te per pie -
mer - cy take my life! oh! in mer - cy take my

51
Ism.

- tà! oh la mor - te per pie - tà!
life! oh! in mer - cy take my life!

Bassi

Coro

Sei ma - le - det - to dal Si -
You are ac - curs - ed by the

ff. [Tutti]

* A1: Coro =

55

Ism. *per pie - tà! ah per pie - tà!*
take my life! ab take my life!

Coro B. *- gnor, dal Si- gnor!*
Lord, by the Lord!

sottovoce
Il ma - le - det - to non ha fra -
You are ac - curs - ed, you have no

pp ben staccate e sottovoce

59

Ism. *Ces - sa - te!*
For - give me!

Coro B. *- tel - li... non v'ha mor - tal che a lui fa - vel - li!*
broth - ers... no one will speak to the man who be - trayed us!

O - vun - que sor - ge du - ro la -
All men will shun you, fly to the

63

Ism. *Ces - sa - te!*
For - give me! *cresc.*

Coro B. *- men - to al - l'em - pie o - rec - chie lo por - ta il ven - to!*
des - ert, there in the wind you will bear lam - en - ta - tion!

Sul - la sua fron - te co - me ba -
Bear on your fore - head brand of a

cresc.

67

Ism.

8

Ah! _____
Ab! _____

Coro B.

ff

- le - no ful - ge il di - vi - no mar - chio fa - tal! In - van al lab - bro pre - sta il ve -
 trai - tor, sign of dis - hon - or, mark of the Lord! Vain - ly you put your lips to a

ff

71

Ism.

8

Ah! _____
Ab! _____

Coro B.

pp

ff

- le - no, in - van al co - re vi - bra il pu - gnal, in - van al lab - bro pre - sta il ve -
 poi - son, in vain you seek your death by the sword, vain - ly you put your lips to a

p

ff

75

Coro B.

pp

ff

- le - no, in - van al co - re vi - bra il pu - gnal, in - van al co - re vi - bra il pu -
 poi - son, in vain you seek your death by the sword, in vain you seek your death by the

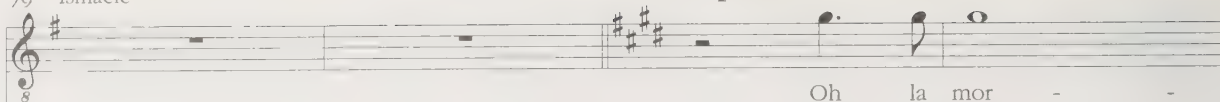
p

ff

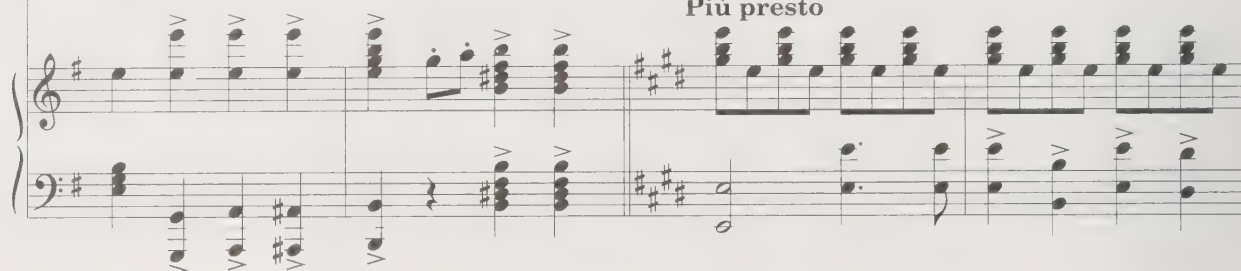
*

* A1: Coro = ♩ ; anche a 80.
 also at 80.

79 Ismaele

Più prestoOh la mor - -
Ob in mer - -

Coro B.

- gnal, in - van al co - re vi - bra il pu - gnal! Ma - le - det - to dal Si -
sword, in vain you seek your death by the sword! You're ac - curs - ed by the**Più presto**

83

Ism.

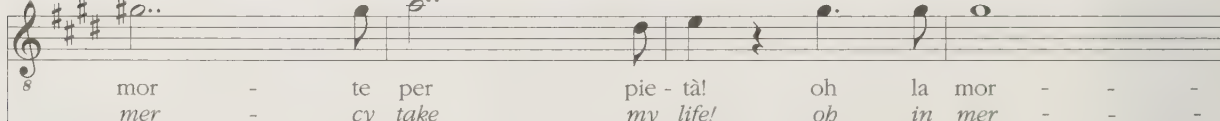
- te, oh la mor - - - te, oh la
- cy, oh in mer - - - cy, oh in

Coro B.

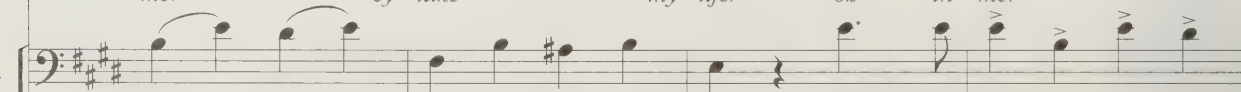
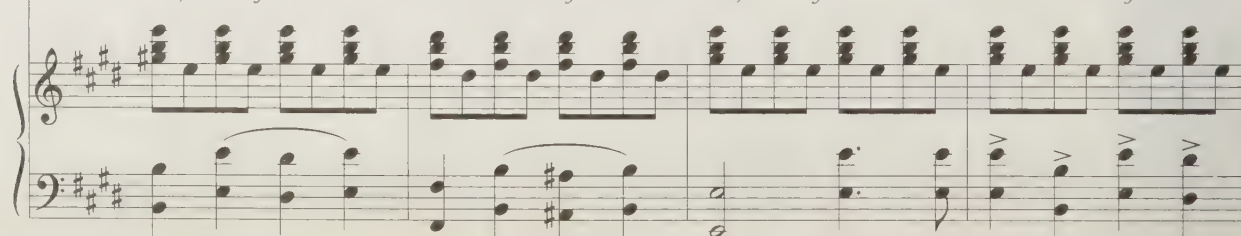
- gnor, ma - le - det - to dal Si - gnor, ma - le - det - to dal Si -
Lord, you're ac - curs - ed by the Lord, you're ac - curs - ed by the

87

Ism.

mor - te per pie - tà! oh la mor - -
mer - cy take my life! oh in mer - -

Coro B.

- gnor, ma - le - det - to dal Si - gnor, ma - le - det - to dal Si -
Lord, you're ac - curs - ed by the Lord, you're ac - curs - ed by the

91

Ism. *s* - te, oh la mor - - te, oh la
- cy, oh in mer - - cy, oh in

Coro B. - gnor, ma - le - det - to dal Si - gnor, ma - le - det - to dal Si -
Lord, you're ac - curs - ed by the Lord, you're ac - curs - ed by the

95

Ism. mor - te per pie - tà! per
mer - cy take my life! ah

Coro B. - gnor, ma - le - det - to dal Si - gnor, ma - le - det - to dal Si - gnor,
Lord, you're ac - curs - ed by the Lord, you're ac - curs - ed by the Lord,

100

Ism. — pie - tà! per — pie -
for - give! ah for -

Coro B. dal Si - gnor, ma - le - det - to dal Si - gnor, dal Si -
by the Lord, you're ac - curs - ed by the Lord, by the

105

Anna

Oh fra-
Oh my

- tà!
- give!

- gnor!
Lord!

ism.

Coro B

(SCENA V: Fenena, Anna, Zaccaria ed il Levita che porta la tavola della legge)

(SCENE V: Fenena, Anna, Zaccaria and the Levite carrying the Tablets of the Law)

110

Meno mosso

Anna

- tel - li, per - do - na - te! U - n'E - brea sal - va - to e - gli ha!
broth - ers, now for - give him! He has saved a He - brew life!

Coro B.

Oh! che
Who! Fe-

Meno mosso

p

114 Zaccaria

117

In - ni le - va - te al - l'E - ter - no!... È ve - ri -
Raise hymns of praise to Je - ho - vah!... Fe - ne - na's

Coro B.

nar - ri?
- ne - na?

8

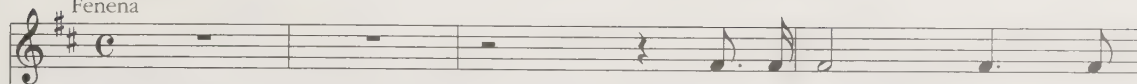
p

N. 8. Finale Seconda Parte

N. 8. Finale II

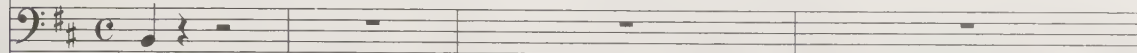
Allegro agitato

Fenena



Ma qual sor - ge tu -
But a tu - mult is

Zac.



- tà!
ours!

Allegro agitato

[Legni, Cor.]

[Tp., Cassa]

p

p [Archi]

3 3 3 3 3 3 3 3

(SCENA VI: Il vecchio Abdallo, tutto affannoso, e detti)
(SCENE VI: The aged Abdallo, out of breath, and the above)

5

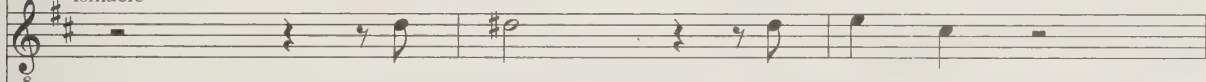
entra il vecchio Abdallo
enter the aged Abdallo,

Fen.



- mul - to!
ri - sing!

Ismaele



Oh Ciel! che fi - a!
Great Lord! pro - tect us!

Zac.



Oh Ciel! che fi - a!
Great Lord! pro - tect us!

Bassi

Leviti

Coro



Oh Ciel! che fi - a!
Great Lord! pro - tect us!

[+Trn.]

tr.

3 3 3 3 3 3 3 3

tutto affannoso
out of breath

8

Abdallo

Don - na re - gal!
La - dy, be gone!

Deh
oh

11
Abd.

fug - gi!.. in - fau - sto gri - do an - nun - zia
fly now!... I bring you dread - ful ti - dings:

14 Fenena

Oh pa - dre!
My fa - ther!

Abd.

del mio re la mor - te!
death has claimed Na - bu - co!

17

Abd.

Fug - gi!
Fly now!

Il po - po - lo or
The pop - u - lace de -

ff 3
[Tutti]

3

20

Abd.

chia - ma A-bi - ga - il - le, e co - sto - ro con -
- mand A - bi - ga - il - le and the death of the

8

23 Fenena

Oh che più tar - do! Io qui
I'll stay no long - er!... To be

Abd.

- dan - na!
He - brews.

8

p

26

Fen

star non mi deg - gio... in mez go - zo a - gli
brave is my du - ty... I go to con -

29

Fen.

em - pi ri - bel - - li cor - re - rò...
- front those who dare - - op-pose my rule...

32 Ismaele

Fer - ma! oh sven - tu - ra!
Stay here! oh di - sas - ter!

Abdallo

Fer - ma! oh sven - tu - ra!
Stay here! oh di - sas - ter!

Zaccaria

Fer - ma! oh sven - tu - ra!
Stay here! oh di - sas - ter!

Bassi Leviti

Coro

Fer - ma! oh sven - tu - ra!
Stay here! oh di - sas - ter!

cresc.

* A: Fen. = $\begin{matrix} re \#^4 \\ d \#^{\#} \end{matrix}$

(SCENA VII: Sacerdote di Belo, Abigaille, Grandi, Magi, Popolo, Donne babilonesi)
 (SCENE VII: The High Priest of Baal, Abigaille, Lords, Magi, People, Babylonian women)

entra Sacerdote di Belo
 enter the High Priest of Baal

35

Sacerdote di Belo

Glo - ria ad A - bi - ga - il - le!
 Praise to A - bi - ga - il - le!

ff

(a Fenena)
 (to Fenena)

38 Abigaille

Quel - la co - ro - na or
 Give me the crown and

Sac.

Mor - te a - gli E - bre - i!
 Death to the He - brews!

(SCENA VIII*:) Nabucco il quale si è aperta
 (SCENE VIII:) Nabucco, who has found a path

41 Fenena

Pria mo - ri - rò...
 I'd ra - ther die...

Abi.

ren - di!
 scep - ter!

p [Archil]

* M⁴² "Nabucodonosor aprendosi co' suoi guerrieri la via in mezzo allo scompiglio, si getta fra Abigaille e Fenena; prende la corona e postasela in fronte dice ad Abigaille"
 "Nabucodonosor, with his warriors forcing his way through the confusion, throws himself between Abigaille and Fenena, takes the crown and places it on his head, saying to Abigaille"

la via in mezzo allo scompiglio si getta fra Abigaille e Fenena; prende la corona e postasela in fronte grida ad Abigaille:

through the confusion, throws himself between Abigaille and Fenena, takes the crown and places it on his head, crying out to Abigaille:

11 Nabucco

*Dal
Nou*

(terrore generale)
(general terror)

Nab
ca - po mio la pren - di!
take the crown from my head!

3
ff [Tutti]

52

56

60

Andantino

65 Nabucco

sottovoce e cupo

Andantino

S'ap - pres - san gl'i - stan - ti d'u -
 The mo - ment ap - proach - es of

[Archil] **pp**

68

Nab.

- n'i - ra fa - ta - le; sui mu - ti sem -
 reck - 'ning and fu - ry; a - round me their

[Cl.]

71

Nab.

- bian - ti già piom - ba, già piom - ba il ter - ror! Le fol - go - ri in -
 fa - ces are trem - bling, are trem - bling with fear! A tem - pest is

74

Nab.

- tor - no già schiu - do - no l'a - le! ap - pre - sta - no un
 ri - sing, the thun - der is roll - ing! a day of di -

p

76 Abigaille

Abi. *S'ap - pres - san gl'i - stan - ti d'u -*
The mo - ment ap - proach - es of

Nab. *gior - no di lut-to e squal-lor! sui mu - ti, sui*
- sas - ter and sor-row is near! a - round me, a -

Abi. *- n'i - ra fa - ta - le; sui mu - ti sem-*
reck - 'ning and fu - ry; a - round me their

Nab. *mu - ti sem-bian - ti già*
- round me their fa - ces are

Abi. *- bian - ti già piom - ba, già piom - ba il ter - ror! Le fol - go - ri in -*
fa - ces are trem - bling, are trem - bling with fear! A tem - pest is

Nab. *piom - ba il ter - ror! Le*
trem - bling in their fear! A

85

Abi.

** 3*

- tor - no già schiu - do - no l'a - le! ap - pre - sta - no un
 ri - sing the thun - der is roll - ing! a day of di -

Nab.

3

fol - go - ri in - tor - no ap - pre - sta - no un gior - no di
 tem - pest is ri - sing, a day of di - sas - ter and

p

87

Abi.

f p

3

gior - no di lut - to e squal - lor! sui mu - ti, sui
 - sas - ter and sor - row is near! a - round me, a -

Ismaele

f p

S'ap - pres - san gl'i - stan - ti d'u -
 The mo - ment ap - proach - es of

Nab.

f p

lut - to e squal - lor! S'ap - pres - san gl'i -
 sor - row is near! The mo - ment ap -

[Fl., Ob.]

p

3

* A: Abi =

91

Abi. *mu - ti sem-bian - ti già*
- round - me their fa - ces are

Ism. *- n'i - ra fa - ta - le; sui mu - ti sem-*
reck - 'ning and fu - ry; a-round me their

Nab. *- stan - ti d'u-n'i - ra fa - ta - le;*
- proach - es of reck - 'ning and fu - ry;

93

Abi. *piom - ba il ter - ror! Le*
trem - bling in their fear! A

Ism. *- bian - ti già piom - ba, già piomba il ter - ror! Le fol - go - ri -*
fa - ces are trem - bling, are trembling with fear! A tem - pest is

Nab. *già piomba il ter - ror! il ter - ror!*
they're trembling with fear! in their fear!

* A: I problemi ritmici sono esaminati nelle Note.
 Rhythmic problems are discussed in the Notes.

96

Abi. fol - go - ri in - tor - no, ap - pre - sta - no un gior - no di
 tem - pest is ri - sing, a day of di - sas - ter and

Ism. - tor - no, già schiu - do - no l'a - le! ap - pre - sta - no un
 ri - sing, the thun - der is roll - ing! a day of di -

Nab. Le fol - go - ri in - tor - no, ap - pre - sta - no un gior - no
 A tem - pest is ri - sing, a day of di - sas - ter,

pp

98

Abi. lut - to e squal - lor! S'ap - pres - san gl'i -
 sor - row is near! The moment ap -

Fenena

Ism. gior - no di lutto e squal - lor! sui mu - ti, sui
 - sas - ter and sorrow is near! a - round me a -

Nab. lut - to e squal - lor! S'ap - pres - san gl'i - stan - ti
 sor - row is near! The moment ap - proach - es

p

101

Abi. *- stan - ti*
- proach - es *d'u - n'i - ra fa -*
of reck - 'ning and

Fen. *- n'i - ra fa - ta - le;*
reck - 'ning and fu - ry; *sui*
a -

Ism. *mu - ti sem - bian - ti*
- round me their fa - ces

Nab. *d'u - n'i - ra fa - ta - le;*
of reck - 'ning and fu - ry;


103

Abi. *- ta - le;* *già piom - ba il ter -*
fu - ry; *they're trem - bling with*

Fen. *mu - ti sem - bian - ti già*
- round me their fa - ces are

Ism. *già piom - ba*
are trem - bling

Nab. *sui mu - ti sem - bian - ti già*
a - round me their fa - ces are

* A: Nab. = 

105

Abi. *-ror! fear!* *il in ter - ror! their fear!*

Fen. *piom trem - ba, già piom-ba il ter - ror! Le fol - go - ri in - A tem - pest is*

Ism. *il in ter - ror! their fear!*

Nab. *piom trem - ba il ter - ror! Le A*

bling, are trem-bling with fear!

107

Abi. *Le fol - go - ri in - tor - no, ap - pre - sta - no un gior - no di*
A tem - pest is ri - sing, a day of di - sas - ter and

Fen. *- tor - no già schiu - do - no l'a - le! ap - pre - sta - no un*
ri - sing, the thun - der is roll - ing! a day of di -

Ism. *Le fol - go - ri in - tor - no, ap - pre - sta - no un gior - no di*
A tem - pest is ri - sing, a day of di - sas - ter and

Nab. *fol - go - ri in - tor - no, ap - pre - sta - no un gior - no di*
tem - pest is ri - sing, a day of di - sas - ter and

pp

* A: Nab. = sol^2
g

134570

109

Abi. *lut - to e squal - lor! S'ap - pres - san gl'i -*
sor - row is near! The mo - ment ap -

Fen. *gior - no di lut - to e squal - lor! S'ap - pres - san gl'i -*
- sas - ter and sor - row is near! The mo - ment ap -

Ism. *lut - to e squal - lor! S'ap - pres - san gl'i -*
sor - row is near! The mo - ment ap -

Nab. *lut - to e squal - lor! S'ap - pres - san gl'i -*
sor - row is near! The mo - ment ap -

Zaccaria *ff* *S'ap - pres - san gl'i -*
The mo - ment ap -

Anna e Donne *ff* *S'ap - pres - san gl'i -*
The mo - ment ap -

Abdallo e Tenori *ff* *S'ap - pres - san gl'i -*
The mo - ment ap -

Coro *ff* *S'ap - pres - san gl'i -*
The mo - ment ap -

Gran Sacerdote e Bassi *ff* *S'ap - pres - san gl'i -*
The mo - ment ap -

p *ff* [Tutti]

* A: Abi., Fen., Ism., Nab. = "d'error".

** A: Le parti di Abi., Fen., Ism., Nab. sono di mano di un copista a 110-117 (esclusa l'ultima nota di 117 in Fen. e Nab.).
 The parts of Abi., Fen., Ism., Nab. are in a copyist's hand at 110-117 (excluding the upbeat to 118 in Fen. and Nab.).

† A: Abi. = $\text{si}^3 \text{bb}'$; Fen. = $\text{si}^2 \text{bb}$; Ism. = $\text{re}^2 \text{d}$

111

Alb. *ff*

- stan - ti d'u - n'i - ra fa - ta - le, fa -
 - proach-es of reck-'ning and fu - ry, and

Fen. *ff*

- stan - ti d'u - n'i - ra fa - ta - le, fa -
 - proach-es of reck-'ning and fu - ry, and

Ism. *ff*

- stan - ti d'u - n'i - ra fa - ta - le, fa -
 - proach-es of reck-'ning and fu - ry, and

Nab. *ff*

- stan - ti d'u - n'i - ra fa - ta - le, fa -
 - proach-es of reck-'ning and fu - ry, and

Zac.

- stan - ti d'u - n'i - ra fa -
 - proach - es of reck - - - - ra and

D.

- stan - ti d'u - n'i - ra fa -
 - proach - es of reck - - - - ra and

Coro. T.

- stan - ti d'u - n'i - ra fa -
 - proach - es of reck - - - - ra and

B.

- stan - ti d'u - n'i - ra fa -
 - proach - es of reck - - - - ra and

Abi. *- ta - le; sui mu - ti sem -*
fu - ry; a - round me their

Fen. *- ta - le; sui mu - ti sem -*
fu - ry; a - round me their

Ism. *- ta - le; sui mu - ti sem -*
fu - ry; a - round me their

Nab. *- ta - le; sui mu - ti sem -*
fu - ry; a - round me their

Zac. *- ta - le; sui mu - ti sem -*
fu - ry; a - round me their

D. *- ta - le; sui mu - ti sem -*
fu - ry; a - round me their

Coro T. *- ta - le; sui mu - ti sem -*
fu - ry; a - round me their

B. *- ta - le; sui mu - ti sem -*
fu - ry; a - round me their

115

Abi. *- bian - ti già piom - ba il ter - ror, il ter -*
fa - ces are trem - bling with fear, in their

Fen. *- bian - ti già piom - ba il ter - ror, il ter -*
fa - ces are trem - bling with fear, in their

Ism. *- bian - ti già piom - ba il ter - ror, il ter -*
fa - ces are trem - bling with fear, in their

Nab. *- bian - ti già piom - ba il ter - ror, il ter -*
fa - ces are trem - bling with fear, in their

Zac. *- bian - ti già piom - ba, già piom - ba il ter -*
fa - ces are trem - bling, are trem - bling with

D. *- bian - ti già piom - ba, già piom - ba il ter -*
fa - ces are trem - bling, are trem - bling with

Coro T. *- bian - ti già piom - ba, già piom - ba il ter -*
fa - ces are trem - bling, are trem - bling with

B. *- bian - ti già piom - ba, già piom - ba il ter -*
fa - ces are trem - bling, are trem - bling with

Abi. *pp* *3* *3* *3*
 - ror! _____
 fear! _____
 Le fol - go - ri in - tor - no,
 A tem - pest is ri - sing,

Fen. *pp* *[3]* *3* *3* *[3]*
 - ror! _____
 fear! _____
 Le fol - go - ri in - tor - no, ap -
 A tem - pest is ri - sing, a

Ism. *pp* *3* *3* *3*
 - ror! _____
 fear! _____
 Le fol - go - ri in - tor - no,
 A tem - pest is ri - sing,

Nab. *pp* *[3]* *3* *3* *[3]*
 - ror! _____
 fear! _____
 Le fol - go - ri in - tor - no, ap -
 A tem - pest is ri - sing, a

Zac. *pp* *3* *3* *[3]* *3*
 - ror! _____
 fear! _____
 Le fol - go - ri in - tor - no già schiu - do - no
 A tem - pest is ri - sing, the thun - der is

D. *pp* *3* *3* *[3]* *3*
 - ror! _____
 fear! _____
 Le fol - go - ri in - tor - no già schiu - do - no
 A tem - pest is ri - sing, the thun - der is

Coro T. *pp* *3* *3* *[3]* *3*
 - ror! _____
 fear! _____
 Le fol - go - ri in - tor - no già schiu - do - no
 A tem - pest is ri - sing, the thun - der is

B. *pp* *3* *3* *[3]* *3*
 - ror! _____
 fear! _____
 Le fol - go - ri in - tor - no già schiu - do - no
 A tem - pest is ri - sing, the thun - der is

p *3*

119

Abi. *ff* *pp*
 ap-pre-sta-no un gior-no di lut - - - to e squal-
 a day of di-sas-ter and sor - - - row is

Fen. *ff* *pp*
 -pre-sta-no un gior-no di lut - - - to e squal-
 day of di-sas-ter and sor - - - row is

Ism. *ff* *pp*
 ap-pre-sta-no un gior-no di lut - - - to e squal-
 a day of di-sas-ter and sor - - - row is

Nab. *ff* *pp*
 -pre-sta-no un gior-no di lut - - - to e squal-
 day of di-sas-ter and sor - - - row is

Zac. *ff* *pp*
 l'a-le! roll-ing! ap-pre-sta-no un gior - - - no di lut-to e squal -
 a day of di-sas - - - ter and sor-row is

D. *ff* *pp*
 l'a-le! roll-ing! ap-pre-sta-no un gior - - - no di lut-to e squal -
 a day of di-sas - - - ter and sor-row is

Coro T. *ff* *pp*
 l'a-le! roll-ing! ap-pre-sta-no un gior - - - no di lut-to e squal -
 a day of di-sas - - - ter and sor-row is

B. *ff* *pp*
 l'a-le! roll-ing! ap-pre-sta-no un gior - - - no di lut-to e squal -
 a day of di-sas - - - ter and sor-row is

ff *p*

121

Abi. *- lor, near.* *di lut - to e squal - lor, di - sas - ter is near,* *di lut - to e squal - di - sas - ter is*

Ten *- lor, near,* *di lut - to e squal - lor, di - sas - ter is near,* *di lut - to e squal - di - sas - ter is*

Ism *- lor, near,* *di lut - to e squal - lor, di - sas - ter is near,* *di lut - to e squal - di - sas - ter is*

Nab. *- lor, near,* *di lut - to e squal - lor, di - sas - ter is near,* *di lut - to e squal - di - sas - ter is*

Zac. *- lor, di squal - lor, near, it is near,* *di squal - lor, it is near,*

D. *- lor, di squal - lor, near, it is near,* *di squal - lor, it is near,*

Coro T. *- lor, di squal - lor, near, it is near,* *di squal - lor, it is near,*

B. *- lor, di squal - lor, near, it is near,* *di squal - lor, it is near,*

da 121 a 124. Il segno appartiene ad una stesura primitiva.
from 121 through 124. The sign belongs to an earlier layer.

123

Abi. *- lor, near, di lut - to e squal - lor, di - sas - ter is near, di lut - to e squal - di - sas - ter is*

Fen. *- lor, near, di lut - to e squal - lor, di - sas - ter is near, di lut - to e squal - di - sas - ter is*

Isn. *- lor, near, di lut - to e squal - lor, di - sas - ter is near, di lut - to e squal - di - sas - ter is*

Nab. *- lor, near, di lut - to e squal - lor, di - sas - ter is near, di lut - to e squal - di - sas - ter is*

Zac. *di squal - lor, di squal - lor, it is near, it is near.*

D. *di squal - lor, di squal - lor, it is near, it is near.*

Coro T. *di squal - lor, di squal - lor, it is near, it is near.*

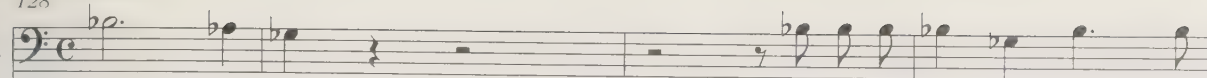
B. *di squal - lor, di squal - lor, it is near, it is near.*

134570

Allegro

128

Nab.



S'ò - da or me!...
Hear my words!...

Ba - bi - lo - ne - si, get to a
You Ba - by - lo - nians, cast your

Allegro



Nab.

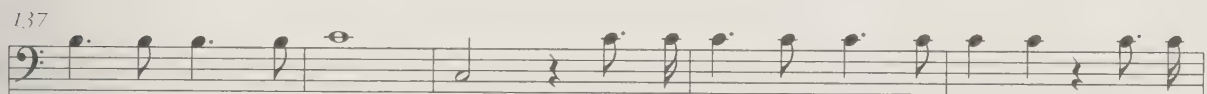


ter - ra il vo - stro Di - o!
i - dol to the ground now!

Tra - di - to - ri E - gli v'ha re - si, vol - le
For that Baal has made you trai - tors, you re -



Nab.

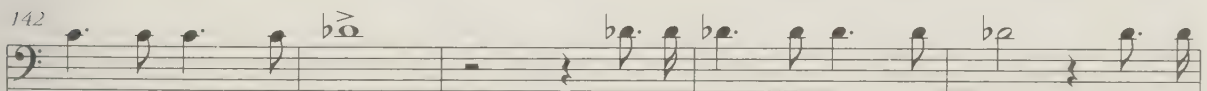


tôr - vi al po - ter mi - o;
- belled a - gainst Na - buc - co;

cad - de il vo - stro, o stol - ti E - bre - i, com - bat -
as for yours, you fool - ish He - brews, your Je -



Nab.



- ten - do con - tro me.
- bo - vah fell to me.

A - scol - ta - te i det - ti miei... V'è un sol
Now at - tend to my de - cree... There's but



147 Fenena (atterrita) (terrified)

Nab. Cie - lo!
Fa - ther!

Nu - me... il vo - stro Re!
one God... and I am he!

Zaccaria Il vol - to a
Up - on your

Sacerdote di Belo Ahi stol - to!...
Blasphem - er!

Tenori Guerrieri

Coro ** Na - buc - co vi - va!
Our God, Na - buc - co!

Bassi Leviti Ahi stol - to!...
Blasphem - er!

[Tutti]

151 Nab. ter - ra o - mai chi - na - te, me Nu - me,
knees bow down be - fore me! I'm God, and

pp [Archil]

* A: Coro B. = MI^{42} ; secondo MI^{42} , anche Anna dovrebbe cantare "Ahi stolto!..."
according to MI^{42} , Anna should also sing "Ahi stolto!..."

** MI^{42} . Queste parole sono affidate soltanto ad Abd.
These words are assigned to Abd. alone.

156

Nab

me a - do - ra - - - te!
all must a - dore me!

Zaccaria

In - sa - no! a ter - ra, a ter - ra
Blas - phem - er! the great Je - ho - vah

160

Zac.

ca - da il tuo paz - zo or - go - glio... Id - dio pel crin t'af -
comes now to lay your pride low... and in the dust He'll

163 Nabucco

E tan-to ar -
So you de -

Zac.

- fer - - - ra, già ti ra - pi - sce il so - gliio!
cast you, He will de-stry your king - dom!

* A: Zac. = 7th ♩ |** A: Zac. = 4th ♩ |† A: Zac. = 4th ♩ |

(ai Guerrieri)
(to the Warriors)

166

Nab.

- di - sci? O fi - di, a piè del si - mu - la - cro quel vec - chio o - mai si
- fy me? My sol - diers, now lead him to the i - dol and sac - ri - fice this

169 Fenena

Nab.

gui - di, ei pe - ra col suo po - po - lo...
proph - et, and all the Jews shall die with him...

172

Fen.


- brea con lor mor - rò.
Jew I die with them.


(furibondo)
(furious)

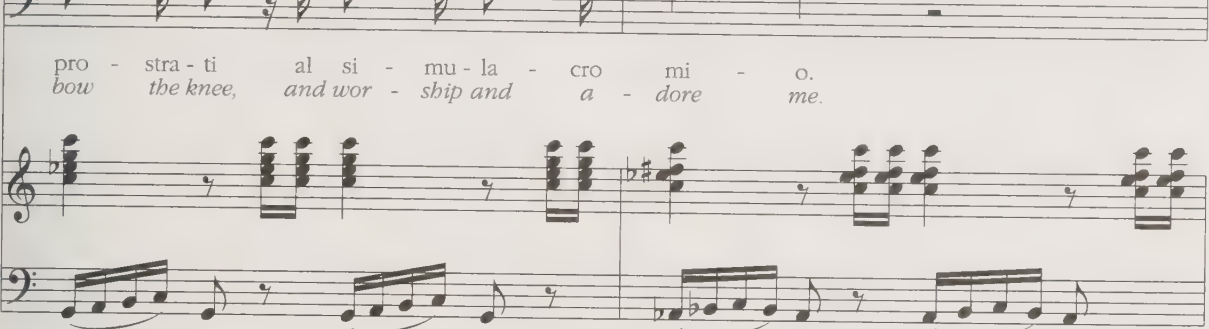
Nab.

Tu men - til.. Oh i - ni - qua,
You're ly - ing!.. Oh daugh - ter

175

Fen.  Io so - - - no E-
I am - - - a

Nab.  pro - stra - ti al si - mu - la - cro mi - o.
bow the knee, and wor - ship and a - dore me.



177

a piacere

Fen.  - bre - - - a! prendendola pel braccio
He - - - brew! taking her by the arm

Nab.  Giù!.. pro - stra - ti... non son più re, son
Bow down to me!.. I'm more than king, I'm




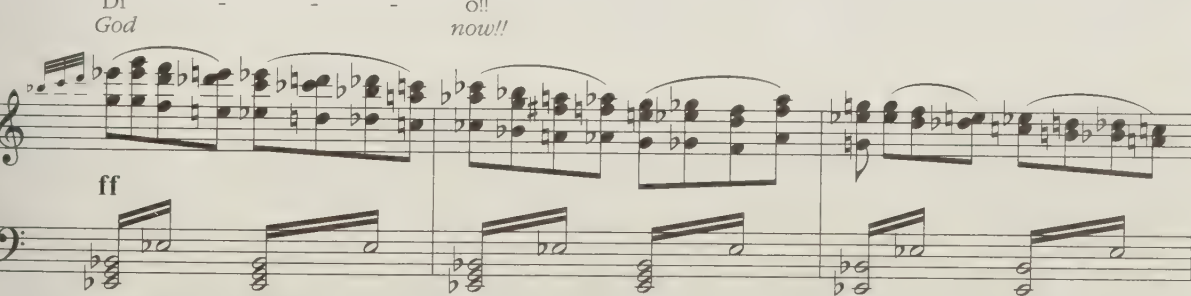
a piacere

181



*Il fulmine scoppia vicino al Re. Nabucodonosor pare sospinto da una
The thunderbolt strikes near the King. Nabucodonosor seems under the
**

Nab.  Di - - - o!!
God now!!



*rumoreggia il tuono, un fulmine scoppia sulla corona del Re. Nabucodonosor atterrito sente strapparsi la corona da una forza soprannaturale; la follia appare in tutti i suoi lineamenti. A tanto scompiglio succede tosto un profondo silenzio.

* MI⁴²: "a rumble of thunder, and a thunderbolt strikes on the King's crown. Nabucodonosor, terrified, feels the crown snatched from his head by a supernatural force; his demeanor suggests total madness. The confusion is succeeded by a profound silence."

** Vedi Note.
See Notes.

forza soprannaturale, stravolge gli occhi, e la follia appare in tutti i suoi lineamenti.
control of supernatural forces, his eyes wander and his demeanor suggests total madness.

184

188

Abigaille

pp

Oh co - me il cie - lo
 Oh heav'n has heard the

Fenena

* **pp**

Oh co - me il cie - lo
 Oh heav'n has heard the

Ismaele

pp

Oh co - me il cie - lo
 Oh heav'n has heard the

Sacerdote di Belo

pp

Oh co - me il cie - lo
 Oh heav'n has heard the

Anna e Donne

pp

Oh co - me il cie - lo
 Oh heav'n has heard the

Abdallo e Tenori

pp

Oh co - me il cie - lo
 Oh heav'n has heard the

[Zaccaria e] Bassi

pp

Oh co - me il cie - lo
 Oh heav'n has heard the

A tanto scompiglio succede un profondo silenzio.
 The confusion gives way to a profound silence.

* A: Fen., Ism., Sac., Anna e D. = 7' ♪ | ; Abd. e T. = 7' ♪ |

195

Abi. *vin - di - ce l'au - da - ce ful - mi - nò!*
blas - phe - my and felled him in his pride!

Fen. *vin - di - ce l'au - da - ce ful - mi - nò!*
blas - phe - my and felled him in his pride!

Ism. *vin - di - ce l'au - da - ce ful - mi - nò!*
blas - phe - my and felled him in his pride!

Sac. *vin - di - ce l'au - da - ce ful - mi - nò!*
blas - phe - my and felled him in his pride!

D. *vin - di - ce l'au - da - ce ful - mi - nò!*
blas - phe - my and felled him in his pride!

ro T. *vin - di - ce l'au - da - ce ful - mi - nò!*
blas - phe - my and felled him in his pride!

B. *vin - di - ce l'au - da - ce ful - mi - nò!*
blas - phe - my and felled him in his pride!

[Tutti]
 [f]

* A: Ism., Sac., Anna e D. = 7' ♩ |

202 **Allegro**
Nabucco

Chi mi to - - glie il re - gio
Who has struck me, who stole my

Allegro
[Archil]
pp

205
Nab.

scet - tro?... Qual m'in - cal - za or - ren - do spet - tro!.. Chi pel
scep - ter?... Who in - voked this fear - ful spec - ter?... Who has

208
Nab.

cri - ne ohi - mè! m'af - fer - ra?... incalza
seized me, a - las! who struck me?... who would

incalzando

210
Nab.

strin - ge?... chi m'at - ter - ra, chi, chi m'at - ter - ra, chi, chi m'at -
choke me?... who has felled me, who, who has felled me, who, who has

cresc. **ff** [Tutti]

Andante* 215
espressivo

213

Nab.

-ter - ra?
felled me?

chi?
who?

chi?
who?

Oh! _____
Oh! _____

mia
Fe -

Andante

[Fl., Cl.]

pp *dolcissimo*
secondando il canto

Adagio

215

Nab.

fi - glia! e tu, e tu pur an - co non soc - cor - ri al de - bil
- ne - na! can you, can you re - ject me, bring no com - fort, not help your

[+Cor., Archil]

Allegro come prima

218

Nab.

fian - co?... Ah fan - ta - - smi ho sol pre - sen - ti... han-no ac-
fa - ther?... Dread-ful phan - - toms now sur - round me, fier - y

Allegro come prima

* A: Spartitino = "Adagio"

221

Nab.

- ciar _____ di fiam-me ar- den - ti! È di san - gue il Ciel ver-
swords _____ they raise a - round _____ me! And a - bove me the sky is

ff *p*

224

Nab.

- mi - glio, sul mio ca - po si ver - sò! ah _____
crim - son, blood is stream - ing on my head! ah _____

f [Tutti]

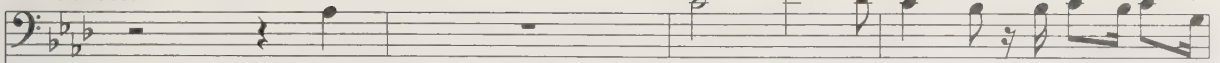
227

Nab.

— sul mio ca - po, sul mio ca - po si ver - sò!
— blood is stream-ing, blood is stream - ing on my head!

f

230

233 **Andante** *
NabuccoAh...
Ab...ah — per-ché, — per-ché dal
ab — but why, — oh why this**Andante**

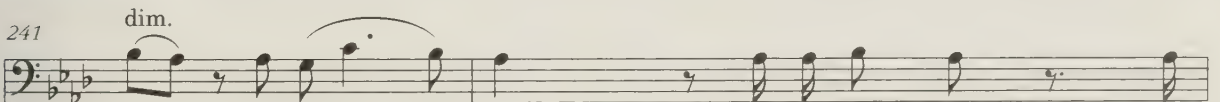
[pp]

pp *dolcissimo*

ci - gliò u - na la - gri - ma, u - na la - gri - ma spun -
 weep - ing, why this tear of grief, why this tear up - on my



- tò? Ah per - ché, per - ché dal ci - gliò u - na
 cheek? Ab but why, oh why this weep - ing, why this



la gri - ma — spun - tò? Chi mi reg - ge... io
 tear up - on — my cheek? Who'll sup - port me... I'm

* A: Spartitino = "Adagio"

243 Abigaille

(raccogliendo la corona caduta dal capo
(taking up Nabucco's fallen crown)

Nab.

Ma del po - po - lo di
Might - y Baal is still vic-man-co...
dy-ing...

Zaccaria

Il Cie - lo ha pu - ni - to il van - ta - tor!
Je - ho - vah has cast the of-fend-er down!

cresc.

di Nabucodonosor)

Allegro

Abi.

246

Be - lo non fia spen - to lo splen - dor!
- to - rious, in his name I seize the crown!**Allegro**

ff

249

253

[Fine della Parte seconda]
[End of Part Two]

PARTE TERZA

(La profezia)
N. 9. Introduzione

(Le fiere dei deserti avranno
in Babilonia la loro stanza
insieme coi gufi, e l'ulule vi
dimoreranno.

Gerem. L)

PART THREE

(The Prophecy)
N. 9. Introduction

(The wild beasts of the
desert shall dwell there.
and the owls dwell therein.
Jeremiah, L)

(SCENA PRIMA: Orti pensili. Abigaille è sul trono. I Magi, i Grandi sono assisi a' di lei piedi; vicino all'ara ove s'erge la statua d'oro di Belo sta coi seguaci il Gran Sacerdote. Donne babilonesi, Popolo, Soldati)

(SCENE ONE: The Hanging Gardens of Babylon. Abigaille on the throne, Magi, Nobles, seated at her feet; near the altar, where rises the golden statue of Baal, stands the High Priest with his followers. Babylonian women, Populace, and Warriors.)

Allegro marziale

[Banda] **pp**

p un poco più crescendo

(s'alza il sipario)
(the curtain rises)

ff [Orch. e Banda]

* A: Banda =  ; vedi Note.
see Notes.

8 3

19

ff

8 3

22

8 - 7 3

25

pp

3 3

29

f

8 3 6 6

33

8 6 6

36

[Orch.] pp

40 Donne **p**

È l'As - si - ria u - na re - gi - na,
Great As - sy - ria now has a rul - er

Coro

Tenori **p**

È l'As - si - ria u - na re - gi - na,
Great As - sy - ria now has a rul - er

Bassi **p**

È l'As - si - ria u - na re - gi - na,
Great As - sy - ria now has a rul - er

44 D. **p**

pa - ri a Bel po - ten - - te in ter - ra;
blest by God and men, all vic - to - rious;


O T. **p**

pa - ri a Bel po - ten - - te in ter - ra;
blest by God and men, all vic - to - rious;


B. **p**


pa - ri a Bel po - ten - - te in ter - ra;
blest by God and men, all vic - to - rious;

48

D. 
 por - ta o - vun - que la ru - i - na, la ru - i - na
 ev - 'ry na - tion she has con- quered, she has con- quered,

Coro T. 
 por - ta o - vun - que la ru - i - na, la ru - i - na
 ev - 'ry na - tion she has con- quered, she has con- quered,

B. 
 por - ta o - vun - que la ru - i - na, la ru - i - na
 ev - 'ry na - tion she has con- quered, she has con- quered,



52

D. 
 se stra - nier la chia- ma in guer - ra, chia- ma in guer - ra:
 ev - 'ry foe - man is de - feat - ed, is de - feat - ed:

Coro T. 
 se stra - nier la chia- ma in guer - ra, chia- ma in guer - ra:
 ev - 'ry foe - man is de - feat - ed, is de - feat - ed:

B. 
 se stra - nier la chia- ma in guer - ra, chia- ma in guer - ra:
 ev - 'ry foe - man is de - feat - ed, is de - feat - ed:



56

D. *or di pa - ce — fra i con - ten - ti,*
she has brought — peace, — peace and plen - ty,

ro T. *or di pa - ce — fra i con - ten - ti,*
she has brought — peace, — peace and plen - ty,

B. *or di pa - ce — fra i con - ten - ti.*
she has brought — peace, — peace and plen - ty,

60

D. *de - gno pre - mio — del va - lor, scor - re -*
so may Baal — grant — bright re - ward, may her

ro T. *de - gno pre - mio — del va - lor, scor - re -*
so may Baal — grant — bright re - ward, may her

B. *de - gno pre - mio — del va - lor, scor - re -*
so may Baal — grant — bright re - ward, may her

64

D.

- rà suoi di, suoi di ri - den - ti nel - la
reign, her reign be ev - er smi - ling, days of

Coro T.

- rà suoi di, suoi di ri - den - ti nel - la
reign, her reign be ev - er smi - ling, days of

B.

- rà suoi di, suoi di ri - den - ti nel - la
reign, her reign be ev - er smi - ling, days of

68

D.

gio - ia, nel - la gio - ia, nel - la gio - ia e nel - l'a - mor,
glo - ry, days of glo - ry, days of glo - ry and of love,

Coro T.

gio - ia, nel - la gio - ia, nel - la gio - ia e nel - l'a - mor,
glo - ry, days of glo - ry, days of glo - ry and of love,

B.

gio - ia, nel - la gio - ia, nel - la gio - ia e nel - l'a - mor,
glo - ry, days of glo - ry, days of glo - ry and of love,

[Orch., Banda]

p

72

D. *nel - la gio - ia,
days of glo - ry,*

oro T. *nel - la gio - ia,
days of glo - ry,*

B. *nel - la gio - ia,
days of glo - ry,*

76

D. *nel - la gio - ia, nel - la gio - ia e nel - l'a - mor. Or di
days of glo - ry, days of glo - ry and of love. She has*

oro T. *nel - la gio - ia, nel - la gio - ia e nel - l'a - mor. Or di
days of glo - ry, days of glo - ry and of love. She has*

B. *nel - la gio - ia, nel - la gio - ia e nel - l'a - mor. Or di
days of glo - ry, days of glo - ry and of love. She has*

* A. Le parole a 72-112 riflettono una versione primitiva che Verdi non ha corretto; vedi Nota 56-112.
The text at 72-112 is an uncorrected early version; see Note 56-112.

80

D.

pa - ce fra i con - ten - ti, de - gno pre - mio del va - lor, scor - re -
 brought us peace and plen - ty, Baal ob send her bright re - ward, may her

Coro T.

pa - ce fra i con - ten - ti, de - gno pre - mio del va - lor, scor - re -
 brought us peace and plen - ty, Baal ob send her bright re - ward, may her

B.

pa - ce fra i con - ten - ti, de - gno pre - mio del va - lor, scor - re -
 brought us peace and plen - ty, Baal ob send her bright re - ward, may her

84

D.

- rà suoi di ri - den - ti nel la gio - ia e nel - l'a -
 reign be ev - er smi - ling, days of glo - ry and of

Coro T.

- rà suoi di ri - den - ti nel la gio - ia e nel - l'a -
 reign be ev - er smi - ling, days of glo - ry and of

B.

- rà suoi di ri - den - ti nel la gio - ia e nel - l'a -
 reign be ev - er smi - ling, days of glo - ry and of

* A. Per le parti del Coro a 82-85, vedi Note.
 The choral parts at 82-85 are discussed in the Notes.

87

D. *-mor, nel - la gio - ia e nel - l'a - mor, nel - la gio - ia e nel - l'a -*
love, days of glo - ry and of love, days of glo - ry and of

ro T. *-mor, nel - la gio - ia e nel - l'a - mor, nel - la gio - ia e nel - l'a -*
love, days of glo - ry and of love, days of glo - ry and of

B. *-mor, nel - la gio - ia e nel - l'a - mor, nel - la gio - ia e nel - l'a -*
love, days of glo - ry and of love, days of glo - ry and of

ff 3 3 3 3 3

91

D. *-mor, ah nel - la gio - ia e*
love, ah days of glo - ry

ro T. *-mor, ah nel - la gio - ia e*
love, ah days of glo - ry

B. *-mor, ah nel - la gio - ia e*
love, ah days of glo - ry

8 3

6 6 6 6 6 6

94

D. *nel - l'a - mor, nel - la gio - ia e nel - l'a - mor, nel - la*
days of love, days of glo - ry and of love, days of

Coro T. *nel - l'a - mor, nel - la gio - ia e nel - l'a - mor, nel - la*
days of love, days of glo - ry and of love, days of

B. *nel - l'a - mor, nel - la gio - ia e nel - l'a - mor, nel - la*
days of love, days of glo - ry and of love, days of

8

98

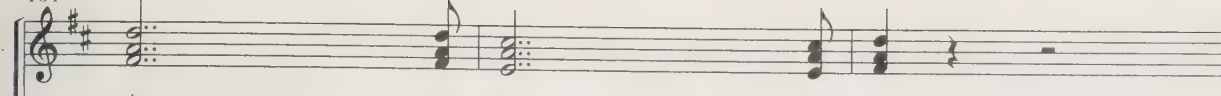
D. *gio - ia e nel - l'a - mor, ah nel - la*
glo - ry and of love, ah days of


Coro T. *gio - ia e nel - l'a - mor, ah nel - la*
glo - ry and of love, ah days of


B. *gio - ia e nel - l'a - mor, ah nel - la*
glo - ry and of love, ah days of


8

101


D. 
gio - - ia e nel - - l'a - mor,
glo - - ry, days of love,


oro T. 
gio - - ia e nel - - l'a - mor,
glo - - ry, days of love,


B. 
gio - - ia e nel - - l'a - mor,
glo - - ry, days of love,

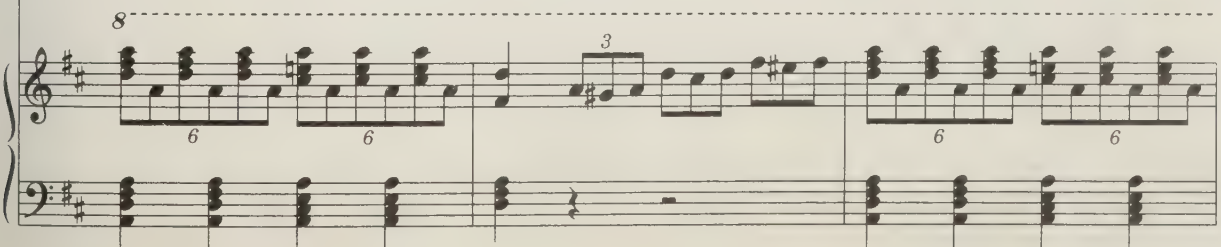


104

D. 
nel days - l'a - mor, nel days - l'a -
days of love, of

oro T. 
nel days - l'a - mor, nel days - l'a -
days of love, of

B. 
nel days - l'a - mor, nel days - l'a -
days of love, of



107

D.

Coro T.

B.

111

115

D.

Coro T.

B.

N. 10. Scena e Duetto
[Abigail e Nabucco]

N. 10. Scena and Duet
[Abigail and Nabucco]

Sacerdote di Belo

Ec-cel - sa don - na, che d'As-si - ria il fa - to reg - gi, le pre - ci a -
O no - ble La - dy, whose de - decree de - cides our fu - ture, ob grant the en -

4

Sac.

- scol - ta de' fi - di tuo - il! Di Giu - da gli em - pi fi - gli pe - ra - no
- treat - y of all your sub - jects! The e - vil tribe of Ju - dah, they all must

[p] [Archil]

8

Sac.

tut - ti, e pria co - le - i che suo - ra a te no - mar non o - so...
per - ish, and first that wom - an I dare not name nor call your sis - ter...

12 Abigaille

con finzione
pretending

Che mi chie - de - te?...
How can I do it?...

presenta la sentenza ad Abigaille
presents the warrant to Abigaille

Sac.

Es - sa Be - lo tra - di...
She be - trayed might - y Baal...

(SCENA II:) Nabucodonosor con ispida
(SCENE II:) Nabucodonosor with unkempt

16

Abi.

Ma chi s'a - van - za... Qual au - da - ce in -
But who ap - proach - es... In - so - lent in -

barba e lacere vesti presentasi sulla scena. Le Guardie, alla cui testa è il vecchio Abdallo, cedono rispettosamente il passo
beard and dishevelled garments, appears. The Guards, Abdallo at their head, make way respectfully

19

Abi.

- fran - ge l'al - to di - vie - to mi - o?... Nel - le sue stan - ze si trag - ga il ve - gliò!..
- tru - der, you dis - o - bey my or - ders?... Back to his cham - ber now lead this gray - beard!..

Nabucco

23 Abdallo

(con divozione)
(with devotion)

sempre fuori di sé
his mind still wandering

Deh! Si - gno - re, mi se - gui...
Oh! my king, let me help you...

Nab.

Chi par - la - re ar - di - sce o - v'è Na - buc - co?
Who dares raise a voice be - fore Na - buc - co?

26

*

Nab.

O - ve con-dur mi vuo- i?
Where do you seek to lead me?

La - scia- mi...
Leave me here...

Que - sta è del con - si - glio
Is this not my coun - cil

Andante
a tempo

29

Nab.

l'au - la... Sta.. Non ve- di?
cham- ber... Yes.. I see it!

M'at- ten- don es- si...
My men a- wait me...

Il fian - co per-
Re- lease me, I

Andante
a tempo

33

Nab.

-ché, per- ché
need no hand

mi reg - gi?
to guide me!

De - bi - le so - no, è ve- ro, ma guai se al- cu- no il
I'm old and weak, I know it, but no one else must

37

Nab.

sa! Vo' che mi cre- da sem- pre for- te cia- scun...
know! Let all my sub- jects still believe I am strong...

La- scia... Ben io or tro- ve - rò mio
Leave me... a king can find his throne un-

* A: Nab. = 1. ♩. ♩.

s'avvicina al trono e fa per salirvi
he approaches the throne to mount it

41 Nab. *seg- gio...
-aid- ed...* *Chi è co-
Who is that*

scendendo dal trono
descending from the throne

Andante

[miei!]
[leave!]

(si ritirano tutti)
(all retire)

45 Abigaille

U - sci - te, o fi - di mie - i!
My peo - ple, I pray you leave us!

Nab.

- ste - i? Oh qual bal-dan - za!
wom - an? O vile u-surp - er!

Andante

f [Tutti]

49

(p)

52

(pp)

f

Allegro vivo

56 Abigaille



Cu -
Cus -

Nabucco



Don - na chi sei?
Wom - an, who are you?

Allegro vivo

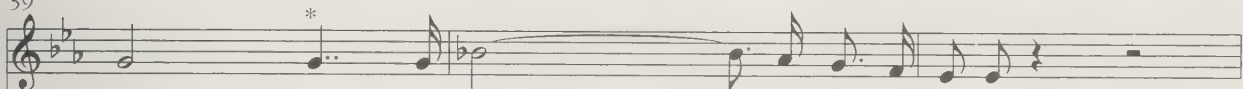
[Archil] **p**



59

Abi.

*



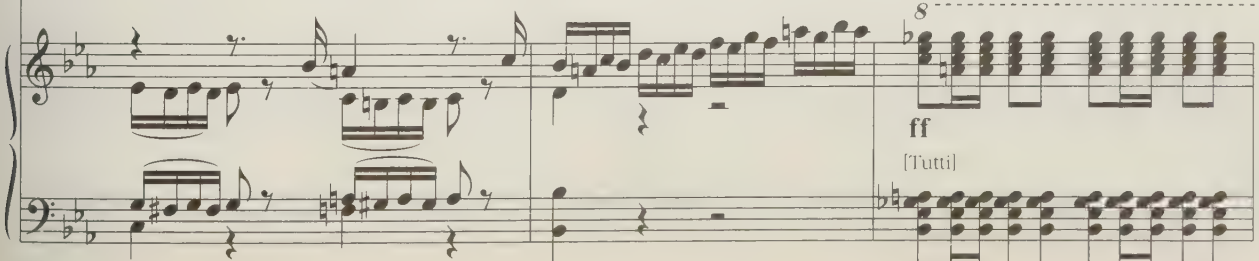
- sto - de del seg - - gio tuo qui ven - ni!..
- to - dian who guards your crown and kingdom!..



62 Nabucco



Tu del mio seg - gio? Oh fro - de!
You guard my kingdom? U - surp - er!
Da me ne a - ve - sti
Did I ap - point you



* A: Abi. = ♩. ♪ |

65

Nab.

cen-ni?
re-gent?da
didme
Ine a-ve -
ap-pointsti cen-ni?
you re-gent?Oh
U -

68

Nab.

fro - de!
- surp - er!

[Legni]

(p) brillante

72 Abigaille

E - gro gia-ce - vi... Il po - po-lo
You lay in sick-ness... Your peo - ple cry:

75

Abi.

gri - da al-l'E-bre
Death to the triberu - bel - lo;
of Is - rael;por - re il re-gal sug-
here is the roy - al

(gli mostra la sentenza)
(shows him the warrant)

78

Abi.

- gel - lo al vo - to suo dèi tu, al
war - rant, it needs the roy - al seal there,

81

Abi.

vo - to su - o dèi
so, now seal it; o

[Tutti]

84

Abi.

tu, al vo - to
- bey your peo - ple.

87

Abi.

su - o dèi tu! Mor - te qui sta pei
o bey their will! Death to the tribe of

90

Abi

tri - sti...
Is - rael...

So -
So

Nabucco

Che par - li tu?..
What do you say?..

[Ob., VI. I]

93

Abi.

- scri - vi?
seal it!

Re -
You

Nab.

Un rio pen - sier...
What holds me back...

96

Abi.

- si - sti?
wa - ver?

Sor - ge - te E-brei giu -
A - rise you tribe of

[Fg., Vc.]

[Otonil]

* A: Abi. = | ♩ ♩ ♩ |

99

Abi.

- li - vil! Le - va - te in - ni di glo - ria al to
Is - rael, and raise a song of re - joi - cing to

102

Abi.

vo stro Id - di - ol.. Pre - so da vil sgo -
praise your Je - ho - vah!.. You need not fear Na-
Nabucco
Che sen - to?
Be si - lent!

105

Abi.

- men - to, Na - buc - co non è più...
- buc - co; Na - buc - co is no more...
Nab.
Men - zo
You lie

* A: Abi. = $\text{♩} \cdot \text{♩} \mid \text{♩} \cdot \text{♩}$

108 a piacere

Nab. - gna!! A mor - te, a mor - te tut - to I - sra - el — sia
now!! I'll seal it, I'll seal it: death to the tribe — of

col canto

[Fiat]

[Tutti]

112 Abigaille con gioia
with joy

Oh mia lie - ta
Now at last I

*pone il sugello, e torna la
places his seal on the warrant and gives

Nab. trat - to! Por - gil..
Is - rael! Take it!..

[a tempo]

f p brillante

115

Abi. sor - te!
tri - umph!
carta ad Abigaille
it to Abigaille

Nab.

tr

* MI⁴²: "pone l'anello reale intorno la carta, e la riconsegna ad Abigaille)"
"(seals the paper with the royal ring, and returns it to Abigaille)"

118

Abi.

Oh mia lie - ta sor - te! L'ul - ti - mo gra - do è
 Now at last I tri - umph! This act com - pletes my

121

Abi.

fat - to! Per - fi - da si die - de al fal - so
 venge - ance! Faith - less one! She serves the God of
 Nabucco

Oh!... ma Fe - ne - na!...
 Oh!... but Fe - ne - na.

124

Abi.

per partire (dà la carta a due guardie che tosto partono)
 about to leave (gives the paper to two guards, who promptly depart)

Di - o!... Oh pe - ra! Niun può sal - var - la!..
 Is - rael!... She dies now! No - one can save her!..

* fermandola (coprendosi)
 stopping her (covering)

È san - gue mi - o! Or -
 She is my daugh - ter! Oh

ff

* MI⁴²: "(in atto di fermarla)"
 "(in the act of stopping her)"

128 **pp**

Abi. *il viso)*
bis face) D'u - n'al - tra fi - glia...
A sec - ond daugh - ter...

Nab. -ror!
god! Pro - stra - ti, oh schia - va, al tuo si -
Bow the knee, o slave be - fore your

pp **ff**

132 **a piacere**

Abi. Stol - to! qui vol - li at - ten - der - ti!... Io schia - va? Io
Mad - man! here I a - wait - ed you!... No slave I! no

cerca nel seno il foglio che attesta la servile nascita* d'Abigaille
searches in his breast for the document giving proof of Abigaille's lowly birth

Nab. -gnor!...
lord!...

(traendo dal seno il foglio e facendolo in pezzi)
(taking the document from her breast and tearing it to pieces)

136

Abi. schia - va? Ta - le ti ren -
slave I! That proof is mine,

Nab. Ap - pren - di il ver!...
I have the proof!...

p [Tutti] **cresc.**

* MI⁴². "la servile condizione"
"the lowly condition"

139

Abi.

do, o mi - se - ro, il fo gli men - zo -
oh fool - ish man, be - bold your ly - ing

ff

141

Abi.

- gner!..
proof!..

143

[Archi] [Fg., Cor.] [Archi] [Fg., Cor.]

[p]

150 **Andante**
Nabucco

(Oh di qua-l'on-ta ag - gra - va - si
(Shame and dis-hon-or now fall on me,

Andante

[Archi] [*p*]

* A: Nab. = | ♩. ♩ ♩ |

153

Nab.

que - sto mio crin - ca - nu - to! In - van la de - stra
 bend my old head with sor - row! In vain I seek my

156

Nab.

ge - li - da cor - re al - l'ac - ciar te - mu - to!
 trust - y sword; no sword re - mains to guard - me!

[Legni]

159

Nab.

Ahi mi - se - ran - do ve - gliò!... l'om - bra tu sei - del
 I am a fool - ish fond old man!... not in my per - fect

[+Trn.]

162

Nab.

re, l'om - bra tu se - i, l'om - bra tu se - i,
 mind, I'm but a shad - ow, I'm but a shad - ow,

cresc. e stringendo

stringendo [e] cresc. poco

pp dim.

165 Abigaille

(Oh _____ del-l'am-bi - ta
(I _____ am at last vic -

Nab. l'om - bra, l'om - bra tu sei del re.
shad - ow of glo - ries left be - hind.

[p] [+Cor.]

167

Abi. glo - - ria gior - no, tu sei _____ ve -
- to - - rious, mo - ment so long _____ a -

simile

169

Abi. - nu - - to! As - sai _____ più va - le il
- wait - - ed! I lose, _____ I lose a

Nabucco

Ahi mi - se - ro!
A fool - ish man!

171

Abi

so - glio che un ge - ni - tor, — che un ge - ni - tor per -
 fa - ther but in ex - change, — in ex - change I gain an

8

173

Abi.

du - to; al - fi - ne ca - dran - no i
 em - - - - - pire! The peo - ple will bow be -

Nabucco

Ah!
 Ab!

175

Abi.

po - po - li di vi - le schia - va, — di vi - le schia - va al
 - fore my throne, be - fore a slave, girl, — be - fore a slave — they'll

f

* A: Abi. =

177

Abi.

piè,
kneel.
Nabucco

Ahi mi - se - ran - do
I am a fool - ish

[Fg., Trn.
Archil] (*p*)

f[*p*]

179

Abi.

ca - dran - no al piè,
bow - at my feet,

Nab.

ve - gliol...
gray - beard!...

l'om - bra tu sei del
shad - ow who once was

[Fl., Ob., Vl. II]

181

Abi.

sì, ca - dran - no al piè, al -
yes, bow - at my feet, the

Nab.

re,
king,

ahi mi - se - ran - do
I am a fool - ish

183

Abi

- fi - ne ca-dran - no i po - - po - li di
 peo - ple will all bow be - fore my throne, be -

Nab

ve - gliol... l'om - - bra tu
 gray - beard!... shad - - ow who

[Tutti] allargando

185

Abi

dim.

vi - - le schia - va al piè, al -
 - fore - a slave - they'll kneel, the

Nab

dim.

sei del re, ahi mi - se-ran - do
 once was king, I am a fool - ish

dim.

187

Abi.

- fi - ne ca - dran - no i po - po - li di
 peo - ple will all bow be - fore my throne, be -

Nab.

ve - gliol... l'om bra, ah l'om bra son
 gray - beard!... shad ow who once was a *

189

Abi.

vi - le schia - va al piè, al
 - fore a slave they'll kneel, they'll

Nab.

io, son io del re, ahi mi - se-ro!...
 king, a king, a king, ah mis - er-y!...

191


Abi.

piè, al piè, al
 kneel, ah yes, they'll

Nab.

ahi mi - se-ro!... l'om-bra son del
 ah mis - er-y!... I was once your

* A: Nab.: vedi Nota 161-193.
 see Note 161-193.

** A: Abi. = 

Allegro

193

Abi.

piè.)
kneel.)

Nab.

re.)
king.)

Allegro
(odesi dentro suono di trombe)
(trumpets are heard offstage)

(f)

196

Abi.

Di mor - te è suo - no per gli E-
Proclaim the death of all the

Nab.

Oh qual suo - no!
Ab the trumpets!

(f) [Legni, Archi]

200

Abi.

-brei che tu dan - na - sti!
Jews whom you have sen - tenced!

Nab.

Guar - die o - là!... tra - di - to io so - no!... Guar-die!
Sol - diers, here!... a slave be - trays me!... Sol - diers!

(si presentano
some Guards)

O
You

[+Cor., Trn.]

alcune Guardie)
appear)

204

Abi.

stol - to!.. e an - cor con - tra - sti?.. Que - ste guar - die io le ser -
mad - man!.. you still de - fy me?.. Those are sol - diers whom I have

ff (Tutti)

207

Abi.

- ba - va per te so - lo, o pri - gio - nier!
or - dered to con - duct you to your cell!

Nabucco

Pri - gio - nier!
To my cell!

ff

211

Abi.

Sil!.. d'u - na schia - - - va che di -
Yes!... you're the pris - - - 'ner of the

Largo
a piacere

Largo

ff

214

Abi

- sprezz - za il tuo po - ter! Sil..
queen you called a slave! Yes!..

Nabucco

Pri - gio - nier! Pri - gio - nier!
To my cell! To my cell!

218

Abi

[a tempo]

Sil..
Yes!..

[a tempo]

ff

222

Nabucco

Allegro moderato

Deh per - do - - na, deh per - do - na ad un
Oh for - give me, oh for - give me, spare a

Allegro moderato

[Archil] **p**

225

Nab.

pa - dre che — de - li - ra! Deh la fi - - - - - glia mi ri -
 fa - ther in — his mad - ness! And re - store — — — — my dear Fe -

228

Nab.

allargando

- do - na, non or - bar — ne il ge - ni - tor! Te re - gi - - - - na, te si -
 - ne - na, do not slay — my on - ly child! Be the queen — — — — of proud As -

232

Nab.

- gno - - ra chia - mi pur — la gen - te as - si - - - - ra, que - sto
 - sy - - ria, keep the throne — and rule my king - - - - dom; but be

235

Nab.

ve - - - - - glio non im - plo - - - - - ra che la vi - - - - - ta del — — — — suo
 kind — — — — when I im - plo - - - - - you do not slay — — — — my on - - - - - ly

Un poco più vivo

238 Abigaille



Nab

cor!
child!

Un poco più vivo



241

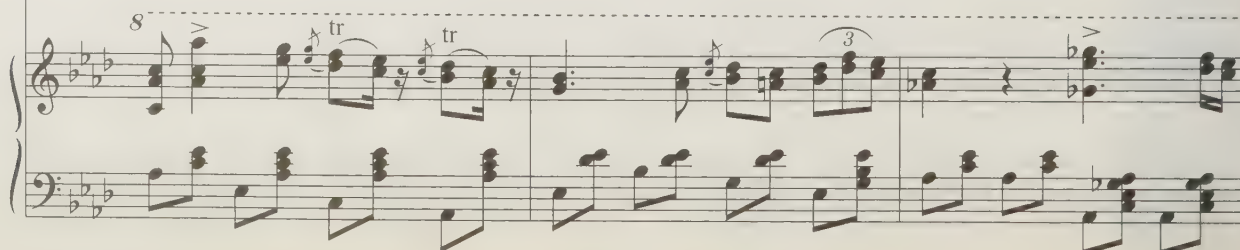
Abi.



Nab

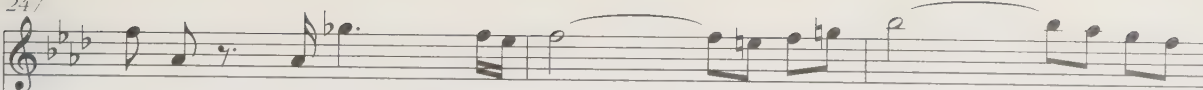
Ah per - do - na!
Ab for - give me!

Abi.



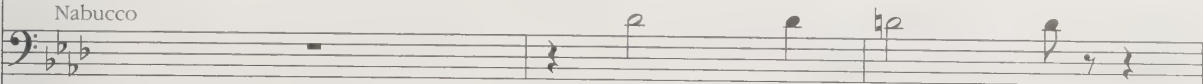
247

Abi.



e - ri, o ve - glio au - da - ce, nel ser -
- get it, au - da - cious gray - beard, I was

Nabucco



Ah per - do - na!
Ab for - give me!

8

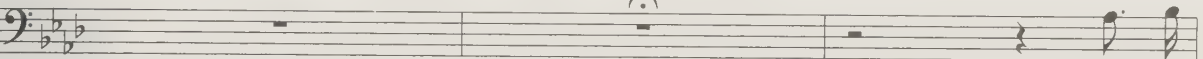
250 **Allegro moderato**

Abi.



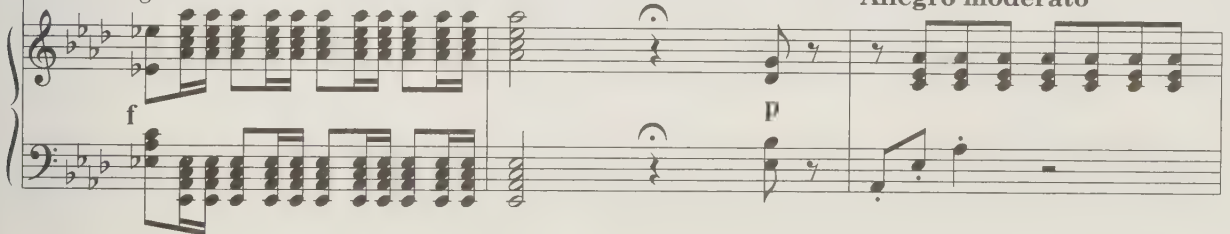
- bar - mi, nel ser - bar - mi al di - so - nor!
treat - ed as a slave girl, a low - ly slave.

Nab.



Deh per -
Oh for -

8

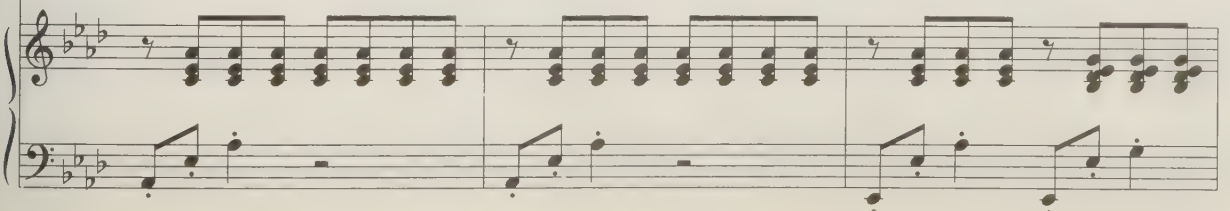
Allegro moderato

253

Nab.



- do - na, deh per - do - na ad un pa - dre che de -
- give me, oh for - give me, spare a fa - ther in bis



256 Abigaille

In - va - no.
You madman!

allargando

- li - ra!
mad - ness!

Deh la fi - glia mi ri - do - na, non or - bar - ne il ge - ni -
And re - store my dear Fe - ne - na, do not slay my on - ly

260

me non mo - ve il tar - do pian - to;
your re - pent - ance can - not move me;

e - scil..
leave me!..

- tor!
child!

* Te re - gi - na, te si - gno - ra chia - mi
Be the queen of proud As - sy - ria, keep the

263

in - va - no.
you mad - man!

pur la gen - te as - si - ra, que - sto ve - glio non im -
throne and rule my king dom; but be kind when I im -

* A: Nab. = "Te signora, te regina"

266

Un poco più vivo

Abi.

Nab.

Oh Men ve - will

- plo - ra che la vi - ta del suo cor!
- plore you do not slay - my on - ly child!

Un poco più vivo

[p]

269

Abi.

- dran se a que - sta schia - va mal s'ad - di - ce il re - gio
see the roy - al man - tle well be - comes a low - ly

8

272

Abi.

man to! Oh ve-dran s'io de - tur-pa - va del - l'As -
slave girl! Men will see As-sy - ria's glo - ry will a -

Nabucco

Deh per - do - na, deh per-do-na ad un
Oh for - give me, ah for-give me, spare a

8

275

Abi. *- si - ria lo splen - dor! oh ve - dran - no s'io de - tur -*
- rise a - gain in me! men will see it, As - sy - ria's

Nab. *pa - dre che de - li - ra! ah la fi - glia mi ri -*
fa - ther in his mad - ness! Spare Fe - ne - na, spare Fe -

8

278

Abi. *- pa - va del - l'As - si - ria, del - l'As -*
glo - ry rise in splen - dor, yes, a -

Nab. *- do - na, non or - bar - ne il ge - ni - tor, non or -*
- ne - na, do not slay my on - ly child, do not

8

281

Abi. *- si - ria lo splen - dor! In - van lo*
- rise a - gain in me! In vain you

Nab. *- bar - ne il ge - ni - tor! Deh per - do - na!*
slay my on - ly child! Ob for - give me!

8

134570

284

Abi. *chie - di, in - van lo*
ask me, in vain you

Nab. *deh per - do - na!*
oh for - give me!

286

Abi. *chie - di, in - van lo chie - di, in - va - no lo*
ask, in vain you ask me for mer - cy, in

Nab. *io non im - plo - ro, che la vi - ta*
I now im - plore you, do not slay my

289

Abi. *chie - di a me, no, in - van, in -*
vain you ask, no, in vain you

Nab. *del mio cor! deh per - do - na!*
on - ly child! oh for - give me!

292

Abi

-va - no.
ask me.

ah
ah

Nab.

deh
oh

per - do - na!
for - give me,

a
for

296

Abi

no.
no.

Nab.

me!
- give!

299

302

306

N. 11. Coro e Profezia

N. 11. Chorus and Prophecy

(SCENA IV: Le sponde dell'Eufrate. Ebrei incatenati e costretti al lavoro)

(SCENE IV: The banks of the Euphrates. Hebrews in chains and at forced labor)

tutto sottovoce [e] cantabile

12 Donne

Coro

Tenori

Bassi

Va pen - sie - ro sul-l'a - le do-
By the wa - ters, the wa - ters of

tutto sottovoce [e] cantabile

Va pen - sie - ro sul-l'a - le do-
By the wa - ters, the wa - ters of

tutto sottovoce [e] cantabile

Va pen - sie - ro sul-l'a - le do-
By the wa - ters, the wa - ters of

[Legni, Vl. I]

[p] [Ottoni, Archi]

sottovoce

6 6 6 6

14

D.

Coro T.

B.

- ra - te, va ti po - sa sui cli - vi, sui
Ba - by-lon, ah, we weep to re-call thee, oh

- ra - te, va ti po - sa sui cli - vi, sui
Ba - by-lon, ah, we weep to re-call thee, oh

- ra - te, va ti po - sa sui cli - vi, sui
Ba - by-lon, ah, we weep to re-call thee, oh

3

16

D. *col - li o - ve o - lez - za - no te - pi - de e*
Zi - on, may my song fly to greet thee, my

Coro T. *col - li o - ve o - lez - za - no te - pi - de e*
Zi - on, may my song fly to greet thee, my

B. *col - li o - ve o - lez - za - no te - pi - de e*
Zi - on, may my song fly to greet thee, my

18

D. *mol - li l'au - re dol - ci del suo - lo na -*
home - land, may my song fly on swift wings of

Coro T. *mol - li l'au - re dol - ci del suo - lo na -*
home - land, may my song fly on swift wings of

B. *mol - li l'au - re dol - ci del suo - lo na -*
home - land, may my song fly on swift wings of

20

D. *- tal! gold!* Del Greet Gior - da - no of le ri - ve sa -
the shores our fair riv - er

Coro T. *- tal! gold!* Del Greet Gior - da - no of le ri - ve sa -
the shores our fair riv - er

B. *- tal! gold!* Del Greet Gior - da - no of le ri - ve sa -
the shores our fair riv - er

22

D. *- lu - ta, di Si - on - ne of le tor - ri at - ter -*
Jor - dan, greet the shores the fall - en tem - ple of

Coro T. *- lu - ta, di Si - on - ne of le tor - ri at - ter -*
Jor - dan, greet the shores the fall - en tem - ple of

B. *- lu - ta, di Si - on - ne of le tor - ri at - ter -*
Jor - dan, greet the shores the fall - en tem - ple of

24

D. *- ra - te... Oh mia pa - tria sì bel - la e per-*
Zi - on... Oh my home - land so love - ly, per-

Coro T. *- ra - te... Oh mia pa - tria sì bel - la e per-*
Zi - on... Oh my home - land so love - ly, per-

B. *- ra - te... Oh mia pa - tria sì bel - la e per-*
Zi - on... Oh my home - land so love - ly, per-

26

D. *- du - ta! Oh mem-bran - za sì ca - ra e fa -*
- sa - ken! Oh re - mem - brance of fair - times of

Coro T. *- du - ta! Oh mem-bran - za sì ca - ra e fa -*
- sa - ken! Oh re - mem - brance of fair - times of

B. *- du - ta! Oh mem-bran - za sì ca - ra e fa -*
- sa - ken! Oh re - mem - brance of fair - times of

* A: Coro B. =

28

D. *f* - tal! old! Ar - pa d'ôr dei fa - ti - di - ci

Coro T. *f* - tal! old! All our harps we have hung on the

B. - tal! old! All our harps we have hung on the

f [Tutti]

30

D. *pp* *sottovoce* va - ti per-ché mu - ta dal sa - li - ce
wil - lows and you bang there in si - lence and

Coro T. *pp* *sottovoce* va - ti per-ché mu - ta dal sa - li - ce
wil - lows and you bang there in si - lence and

B. *pp* *sottovoce* va - ti per-ché mu - ta dal sa - li - ce
wil - lows and you bang there in si - lence and

pp

* A: Coro T. =

32

D. *ff*

pen - di? Le me - mo - rie nel pet - to rac -
sor - row? Let the mem - 'ries of past days in -

oro T. *ff*

pen - di? Le me - mo - rie nel pet - to rac -
sor - row? Let the mem - 'ries of past days in -

B. *ff*

pen - di? Le me - mo - rie nel pet - to rac -
sor - row? Let the mem - 'ries of past days in -

f

34

D. *pp* *sottovoce*


- cen - di, ci fa - vel - la of del tem - po che
- spire - you, sing a song of the days long a -

oro T. *pp* *sottovoce*

- cen - di, ci fa - vel - la of del tem - po che
- spire - you, sing a song of the days long a -

B. *pp* *sottovoce*

- cen - di, ci fa - vel - la of del tem - po che
- spire - you, sing a song of the days long a -

* A: Coro T. = 

36

sempre pp

D. fu! - go! O si - mi - le di So - li - ma ai
Oh la - ment for the fate of Je -

sempre pp

Coro T. fu! - go! O si - mi - le di So - li - ma ai
Oh la - ment for the fate of Je -

sempre pp

B. fu! - go! O si - mi - le di So - li - ma ai
Oh la - ment for the fate of Je -

pp

[FL.]

6 6

[Legni, Ottoni]

38

D. fa - ti trag - gi un suo - no di cru - do la -
- ru - sa - lem, raise your voi - ces in grief and la -

Coro T. fa - ti trag - gi un suo - no di cru - do la -
- ru - sa - lem, raise your voi - ces in grief and la -

B. fa - ti trag - gi un suo - no di cru - do la -
- ru - sa - lem, raise your voi - ces in grief and la -

6 6 6

[+Archil]

40

D.

- men - to, o t'i
- ment - ing, oh, in -

oro T.

- men - to, * o t'i
- ment - ing, oh in -

B.

- men - to, o t'i
- ment - ing, oh in -

[Fl., Cl.] 6

p

6 6 6


41

D. *- spi - ri il Si-gno - re un con-cen - to che ne in-*
- spire us, Je-ho - vah, with cour - age, send a

T. *- spi - ri il Si-gno - re un con-cen - to che ne in-*
- spire us, Je-ho - vah, with cour - age, send a

B. *- spi - ri il Si-gno - re un con-cen - to che ne in-*
- spire us, Je-ho - vah, with cour - age, send a

6 6 6 6 6 6 6 6

* A: Coro T. = 

13

D. *fon new* - - - *da al song* *pa to* - *ti light* - - - *re en* *vir our*

Coro T. *fon new* - - - *da al song* *pa to* - *ti light* - - - *re en* *vir our*

B. *fon new* - - - *da al song* *pa to* - *ti light* - - - *re en* *vir our*

14

D. - *tù, woe,* *che send* *ne in - fon a new* - - - *da al song* *pa to*

Coro T. - *tù, woe,* *che send* *ne in - fon a new* - - - *da al song* *pa to*

B. - *tù, woe,* *che send* *ne in - fon a new* - - - *da al song* *pa to*

* A: Coro D. =

45

D. *- ti light re en vir*

oro T. *- ti light re en vir*

B. *- ti light re en vir*

46

D. *- tū, che ne in - fon da al pa*
woe, send a new song to

oro T. *- tū, che ne in - fon da al pa*
woe, send a new song to

B. *- tū, che ne in - fon da al pa*
woe, send a new song to

47

D. *- ti light re en vir -*

Coro T. *- ti light re en vir -*

B. *- ti light re en vir -*

48

D. *-tù, al pa - ti re vir - tù!*
woe, may it light en our woe!

Coro T. *-tù, al pa - ti re vir - tù!*
woe, may it light en our woe!

B. *-tù, al pa - ti re vir - tù!*
woe, may it light en our woe!

dim. *pp*

51 Zaccaria

Oh chi pian - ge?.. di fem - mi - ne im - bel - li chi sol - do you
Who is weep - ing?.. like faint - heart - ed wom - en

p [Archi]

54

Zac.

-le - va la - men - ti al - l'E - ter - no?... Oh sor - ge - te,
raise your la - ment to the Al - might - y?.. Oh be brave now,

[Tutti] **f**

57

Zac.

an - go - scia - ti fra - tel - li, sul mio lab - bro fa -
my af - flict - ed com - pan - ions, bear Je - ho - vah for

p

61

Zac.

- vel - la il Si - gnor!
He speaks through me!

f

65 **Andante mosso**

Zac.

Del fu - tu - ro nel
Through the dark - - - ness I

Andante mosso

pp [Fg., Ottoni]

Zac.

bu - io di - scer - no... ec - co
read all the fu - ture... and the

Zac.

rot - ta l'in - de - gna, l'in - de - gna ca -
chains of our sla - ve - ry shall soon be

cresc.

Zac.

- te - na!... Piom - ba già sul - la per - fi - da a - re - na del Le -
bro - ken!... For the wrath of the Lord will a - wa - ken, on the

f [+Legni]

76

Zac.

- o - ne di Giu-da, di Giu-da il fu - ror!
 bea - then the Li - on of Ju - dah will fall!

A po -
 In the

Donne

Tenori

Oh fu - tu - ro!
 Glo - rious fu - ture!

Coro

Oh fu - tu - ro!
 Glo - rious fu - ture!

Bassi

Oh fu - tu - ro!
 Glo - rious fu - ture!

ff [Tutti]

78

Zac.

- sa - re sui cra - ni, sul - l'os -
 court of the con - q'rors, hy - e -

- sa qui ver -
 nas, yes hy -

ff

80

Zac.

- ran - no le je - ne, i ser - pen -
 - e - nas and ser - pents will be feast

ti! Fra la
 ing! All will

ff

82

Zac.

pol - - ve - dal - l'au - - re com -
fall in - - to dust and de -

p

83

Zac.

- mos - - sa un si - len - zio fa - tal re - gne - rà!
- struc - - tion, and a si - lence shall reign o - ver all!

p [Archi]

86

Zac.

pp

So - lo il gu - fo suoi tri - sti of la -
Not a sound but the cry of the

[Ob., Cor.]

pp [Cl., Vle]

88

Zac.

- men - ti spie - ghe - rà quan - do vie - ne la se - ra... Niu - na
hoo - poe and the screech - owl's la - ment in the dark - ness... Not a

91

Un poco più mosso

Zac.

pie - tra o - ve sor - se l'al - tie - ra Ba - bi-
stone will re-veal to the stran - ger where great

Un poco più mosso

p

93

Zac.

- lo - nia — al - lo stra - nio di - rà!
Ba - by-lon — once so prou-dly a - rose!

Donne

ff

Oh qual fo - co nel ve - glio ba -
Oh the fire of our Lord has in -

Tenori

ff

Oh qual fo - co nel ve - glio ba -
Oh the fire of our Lord has in -

Bassi

ff

Oh qual fo - co nel ve - glio ba -
Oh the fire of our Lord has in -

ff [Tutti]

95

1. *- le - na! Sul suo lab - bro - fa - vel - la il Si -*
- spired him! The Al- might - y is speak - ing through

Coro T. *- le - na! Sul suo lab - bro - fa - vel - la il Si -*
- spired him! The Al- might - y is speak - ing through

B. *- le - na! Sul suo lab - bro - fa - vel - la il Si -*
- spired him! The Al- might - y is speak - ing through

97 Zaccaria

ff

- gnor, sul suo
him! the Al -

Coro T. *- gnor, sul suo*
him! the Al -

B. *- gnor, sul suo*
him! the Al -

98

Zac.

pie - - - tra o - ve sor - se l'al -
stone - - - will re - veal to the

D.

lab - - - bro fa -
- might - - - y is

pro T.

lab - - - bro fa -
- might - - - y is

B.

lab - - - bro fa -
- might - - - y is



99

Zac.

- tie - - - ra Ba bi -
stran - - - ger, where great

D.

- vel - - - la, fa -
speak - - - ing, is

pro T.

- vel - - - la, fa -
speak - - - ing, is

B.

- vel - - - la, fa -
speak - - - ing, is



100

Zac.

- lo - - - nia al- lo stra- nio di - rà! niu - na
Ba - - - by - lon prou- dly a - rose! not a

D.

- vel - - - la il Si - gnor... sì, sì, sì.
speak - - - ing through his lips! we hear him!

Coro T.

8

- vel - - - la il Si - gnor... sì, sì, sì.
speak - - - ing through his lips! we hear him!

B.

- vel - - - la il Si - gnor... sì, sì, sì.
speak - - - ing through his lips! we hear him!

102

Zac.

pie - tra o - ve sor - se l'al - tie - ra, l'al -
stone will re-veal to the stran - ger where

D.

Sì, fia rot - ta l'in-de - gna ca -
Of our slav - 'ry the chains shall be

Coro T.

8

Sì, fia rot - ta l'in-de - gna ca -
Of our slav - 'ry the chains shall be

B.

Sì, fia rot - ta l'in-de - gna ca -
Of our slav - 'ry the chains shall be

104

Zac. *-tie Ba - ra Ba - bi - lo - nia al - lo stra - nio di -*
Ba - by - lon, where Ba - by - lon - once so prou - dly a -

D. *- te - na, si scuo - te di Giu - da il va -*
bro - ken, the Li - on of Ju - dah will

T. *- te - na, si scuo - te di Giu - da il va -*
bro - ken, the Li - on of Ju - dah will

B. *- te - na, si scuo - te di Giu - da il va -*
bro - ken, the Li - on of Ju - dah will

106 **Poco più mosso**

Zac. *-rà! niu - na pie - tra al - lo stra - nio di -*
- rose! not a stone - will re - veal where it

D. *- lor! già si scuo - te, già si scuo - te di*
rise! yes the might - y Lion of Ju - dah, of

T. *- lor! già si scuo - te, già si scuo - te di*
rise! yes the might - y Lion of Ju - dah, of

B. *- lor! già si scuo - te, già si scuo - te di*
rise! yes the might - y Lion of Ju - dah, of

Poco più mosso

108

Zac.

rà! ah di - rà! niu - na
 rose! ah no stone! not a

D.

Giu - da il va - lor, già si scuo - te, già si
 Ju - dah will rise, yes the might - y Lion of

Coro T.

Giu - da il va - lor, già si scuo - te, già si
 Ju - dah will rise, yes the might - y Lion of

B.

Giu - da il va - lor, già si scuo - te, già si
 Ju - dah will rise, yes the might - y Lion of

110

Zac.

pie tra al - lo stra - nio di - rà!
 stone will re - veal where it rose!

D.

scuo - te
 Ju - dah,

Coro T.

scuo - te
 Ju - dah,

B.

scuo - te
 Ju - dah,

112

Zac.

ah
ah!

di - rà!
no stone!

D.

il
He

va - lor!
will rise!

To T.

il
He

va - lor!
will rise!

B.

il
He

va - lor!
will rise!

ff

12 3 3 12 3 3 6 6

114

Zac.

D.

O. T.

B.

6

6

116

119

[Fine della Parte terza]
[End of Part Three]

(PARTE QUARTA)

(L'idolo infranto)

N. 12. Scena ed Aria di Nabucco

(Bel è confuso; i suoi
idoli sono rotti in pezzi.
Gerem. L)

(PART FOUR)

(*The Shattered Idol*)

N. 12. Scena and Aria Nabucco

(*Baal is confounded;
his idols are broken in
pieces.*

Jeremiah, L)

(SCENA PRIMA: Appartamenti nella reggia, come nella Parte seconda)
(SCENE ONE: Apartments in the palace, as in Part Two)

Allegro

[Tutti] **f**

[Legni]

[Archi] **p**

4

7

10

f [Tutti]

Andante

14 [p] dolce

17

Marziale

20 [Legni, Ottoni] p

24

28 p

32 f [+Archil]

35

(*p*) (*cresc.*)

è seduto sopra un sedile e trovasi immerso in profondo
is seated on a chair and is immersed in profound

38

f

sopore
slumber

svegliandosi tutto ansante
awaking in agitation

41

Nabucco

ff

Son pur que - ste mie
Am I dream - ing or

44

Nab.

mem-bra? Ah! fra le sel-ve non scor-rea a-ne-lan-te qua-si fie-ra in-se-
wa-king? Ab! through the for-est I be-lieved I was run-ning; like a beast men were

[*Archi*]

(applausi al di fuori)
(applause off stage)

47

Nab.

- gui - ta?...
hunt - ing!...

Ah! so - gno ei fu... ter - ri - bil so - gno!
Ah! 'twas a dream... dark fear - ful night - mare!

[Tutti] **ff**

[Archil]

51

Allegro moderato assai

Nab.

Or ec-co il gri - do di guer - ra!... Oh la mia
And there I hear cries of war-fare!... Where is my

Allegro moderato assai

Trombe

[Archil]

55

Nab.

spa - da!.. Il mio de - strier, che al-le bat - ta - glie a - ne - la qua - si fan-ciul - la a
sword now!.. my no - ble horse that has - tened to the bat - tle like maid - ens to the

58

Nab.

dan - ze!
dan - cing!

Oh pro - di mie - i... Si - on
Oh no - ble war - riors... be - hold

[Tutti] **ff**

61

Nab. *-ne, la su - per - ba cit - ta - de, ec - co tor-reg-gia... sia no - stra, ca - da in*
them, see the proud towers of Zi - on ri - sing be - fore us... at - tack them, they will

65

Marcia funebre

Nab. *ce - ne-re!*
fall to us!

Coro di dentro Bassi *Fe - ne - na!*
Fe - ne - na!

Marcia funebre

Banda di dentro

68

Nab. *Oh sul - le lab-bra de' miei fi - di il no-me del-la fi - glia ri - suo - na!*
Oh faith-ful peo - ple call - ing for my daughter, let her share in the tri - umph!

72

Nab. *Ec - co!* *El - la scor - re fra le fi - le guer-*
See her! She ad - van - ces through the ranks of my

* MI⁴². "(s'affaccia alla loggia)"
 "(looking from the balcony)"

s'affaccia alla finestra
looking from the window

75

Nab.

-rie - re!...
sol - diers!...

Ohi-mè! tra - veg - go?
A - las! it can't be?

78

Nab.

Per - ché le ma - ni di ca - te - ne ha cin - te? _____
How could they dare to chain Na - buc - co's daugh - ter? _____

81

Nab.

Pian - ge!
Weep - ing!

Tenori

Fe - ne - na a mor -
Fe - ne - na dies _____

Bassi

Fe - ne - na a mor -
Fe - ne - na dies _____

tuoni e lampi, il volto di Nabucco prende *un'altra espressione, corre alla porta e,
thunders and lightning; Nabucco's face takes on a different expression, he runs to the door and,

85 **Allegro**

Coro di dentro

-te.
now.

-te.
now.

Allegro

[Orch.] (*f*)

88 trovatala finding it chiusa, closed, cries out

Nabucco

Ah pri - gio - nie - ro io
 Ah they have made me a

(ritorna alla loggia, tiene lo sguardo fisso verso la pubblica via, indi si tocca la fronte ed esclama)
(he returns to the balcony and stares fixedly into the street; then he strikes his forehead and cries out)

91

Nab.

so - no!
 pris - 'ner!

ff

p leggerissimo
 [Arch.]

* **MF**⁴²: "una nuova espressione"
"a new expression"

95

Nab.

Andante

Di - o de - gli E - brei, per - do no!
 Might - y God of Is - rael, bear - me!

Andante

[+Cl., Cor.]

[Vc.]

(p)

100

Nab.

[Fl.]

tr

(p)

104

Nab.

Largo

Largo

p

(p) [Archi]

106

s'inginocchia
 he kneels

Nab.

Di - o di Giu - da! l'a - ra e il
 Oh God of Ju - dah! al - tar and

110

Nab.

tem - pio a te sa - cri, a te sa - cri sor - ge -
 tem - ple to Thy glo - ry, to Thy glo - ry shall a -

114

Nab.

- ran - no... Deh mi to - gli, mi to - gli a tan - to af -
 - rise now... Ah re - lease me, re - lease me from my

118

Nab.

- fan - no, deh mi to - gli a tan - to af - fan - no e i miei
 tor - ment, ah re - lease me from my tor - ment and ev - 'ry

lunga

121

Nab.

ri - ti, e i miei ri - ti strug - ge - rò. Tu m'a -
 i - dol, each i - dol I'll de - stroy. Thou dost

123

Nab.

- scol - ti... Già del - l'em - pio ri - schia-
hear me... Clouds of mad - ness pass a

125

Nab.

- ra - ta è l'e - gra men - te! ah -
- way and I see clear - ly! ah!

cresc. dim.

127

Nab.

[a piacere] [a tempo]

Dio ve - ra - ce, on - ni - pos - sen - te a - do -
Great Je - ho - vah, Lord al - might - y, I'll a -

130

Nab.

- rar - ti, a - do - rar - ti o - gnor sa - prò, a - do - rar - ti o - gnor sa -
- dore Thee, a - dore Thee ev - er - more, I'll a - dore Thee ev - er -

p

* A: Nab. =

133

Nab.

- prò, a do - rar ti o - gnor sa -
- more, l'll a - dore Thee for - ev - er -

(si alza e va per aprire con violenza la porta)
(rises and goes to open the door with violence)

135

Nab.

- prò,
- more.

Allegro

138

Nab.

Por - ta fa - tal! oh t'a - pri - ra - il!
O - pen to me! you shall not stay me!

p

(SCENA II: Abdallo, Guerrieri babilonesi, e detto)
(SCENE II: Abdallo, Babylonian warriors, and the above)

141

cresc.

ff [Tutti]

144 Abdallo

Nabucco

Si - gno - re, o - ve cor - ri?
My lord, why this fren-zy?

U - scir tu bra - mi per -
If peo-ple find you, they'll

Mi la - scia...
Re-lease me...

147

Abd.

oro
di
errieri

-ché in - sul - ti o - gnun al - la tua men - te of - fe - sa?
mock their king and laugh to see him in his mad-ness!

Tenori

Bassi

Oh noi
 We your

Oh noi
 We your

(*f*) [Otoni]

149 Nabucco

(ad Abdallo)
(to Abdallo)T.
oro

B.

Che par - li tu! la men - te or più non è smar -
I'm mad no more! the weak-ness of my mind has

tut - ti qui sia - mo in tua di - fe - sa!
sol - diers have gath-ered to de-fend you!

tut - ti qui sia - mo in tua di - fe - sa!
sol - diers have gath-ered to de-fend you!

p [Archi]

(sorpreso e con gioia)
(surprised and with joy)

152 Abdallo

8

Abd.

Per con-qui-sta-re il
Go to re-gain your

-ri-ta!... Ab-dal-lo, il bran-do, il bran-do tu-o...
van-ished!... Ab-dal-lo, your weap-ons, your sword and buck-ler...

[Tutti] **f**

155

Abd.

so-glio ec-co-lo, o re!..
king-dom, here is my sword!..

Nab.

* **b**

Sal-var Fe-ne-na io vo-glio.
I go to save Fe-ne-na.

158

Allegro

p

* A: Nab. = | ♯ ♮ ♮ ♮ ♮ ♮ ♮ ♮ |

162

165

168 Abdallo coi Tenori

Coro
di
uerrieri

Ca - dran, ——— ca - dran - no i per - fi - di co - me lo -
They die, ——— the trai - tors fall to us, they die like

Bassi

Ca - dran, ——— ca - dran - no i per - fi - di co - me lo -
They die, ——— the trai - tors fall to us. they die like

ff

[Tutti]

171

T.

- cu - ste, lo - cu - ste al suo - lo! Per te ——— ve - drem ri -
lo - cuss be - fore the storm - cloud! With you ——— the sun will

B.

- cu - ste, lo - cu - ste al suo - lo! Per te ——— ve - drem ri -
lo - cuss be - fore the storm - cloud! With you ——— the sun will

1st Nabucco

Coro

1st

13

- ful - ge - re so - vra l'As - si - ria, l'As - si - ria il sol!
 rise a - gain up - on As - sy - ria, up - on the throne!

(p)


Nab.

pro - di miei se - gui - te - mi, s'a - pre al - la men - te il
 faith - ful men now fol - low me, I feel a new force in -

180

Nab.

gior - no; ar - do di fiam - ma in - so - li - ta,
 - spire me; new fire with - in - me blaz - es high,

* A: Nab. =  |

183

Nab.

re — del-l'As-si-ria io tor - no! Di que - sto bran-do al
king — once a-gain of As - sy - ria! My sword — shall strike the

186

Nab.

ful - mi - ne ca - dran - no gli em - pi, ca - dran - no al suo - lo;
tra - tors down, they fall like lo - custs be - fore the storm - cloud;

189

Nab.

tut - to — ve-drem ri - ful - ge - re di mia co - ro - na, co - ro - na al
with me — the sun will rise a-gain up - on As - sy - ria, up - on my

192

Nab. *sol, throne.* *Abdallo coi Tenori* *ve-drem ri - ful - ge - re di*
and you will fight for me and

Coro *Per te ve-drem, ve-drem ri - ful - ge - re,*
So lead us on, we go to fight for you,

Bassi *Per te ve-drem, ve-drem ri - ful - ge - re,*
So lead us on, we go to fight for you,

195

Nab. *mi - a co - ro - na al sol, ve-drem tut - to ri - ful - ge - re di mia co - ro - na al*
I shall re - cap - ture my throne, Na - buc - co shall be king a - gain, Na - buc - co shall be

198

Nab. *sol, di mi - a co - ro - na, co - ro - na al sol, ve-drem tut - to ri -*
king, the sun of As - sy - ria will shine in my crown, Na - buc - co shall be

Abdallo coi Tenori

Coro *per te, per te, per te,*
we go, we go, we go,

Bassi *per te, per te, per te,*
we go, we go, we go,

201

Nab. *-ful-ge-re di mia co-ro-na al sol, di mi-a co-ro-na, co-ro-na al*
king a-gain, Na-buc-co shall be king, the sun of As-sy-ria will shine in my

T. *per te, per te,*
we go, we go,

Coro

B. *per te, per te,*
we go, we go,

204

Nab. *sol, ah— di mia co-ro-na al sol, an-*
crown, ah! the sun will shine in my crown, the

T. *per te ve-drem, vie-ni,*
we go to fight, lead us,

Coro

B. *per te ve-drem, vie-ni,*
we go to fight, lead us,

* **pvRI:** Nab. = *- ro - na al*

207

Nab.

- diam, ve- drem ri - ful - ge - re di mia co - ro - na al
sun. the sun will rise a-gain and all shall know my

†

Coro

vie - ni, ve- drem ri - ful - ge - re so - vra l'As - si - ria il
lead us, the sun will rise a-gain, all men will know your

†

B.

vie - ni, ve- drem ri - ful - ge - re so - vra l'As - si - ria il
lead us, the sun will rise a-gain, all men will know your

†

210

Nab.

sol, an- diam, ve- drem ri - ful - ge - re di
might, the sun, the sun will rise a-gain and

†

Coro

sol, vie - ni, vie - ni, ve- drem ri - ful - ge - re
might, lead us, lead us, the sun will rise a-gain,

††

B.

sol, vie - ni, vie - ni, ve- drem ri - ful - ge - re
might, lead us, lead us, the sun will rise a-gain,

††

* A: Nab. =

† A: Coro =

** A: Coro T. = ; Coro B. =

†† A: Coro B. =

213

Nab.

*
mia co - ro - na al sol, an - - - - - diam.
all shall know my might, my - - - - - might.

T.

Coro

**
so - vra l'As - si - ria il sol, an - diam, an - diam, an - diam, an - diam.
all men will know your might, so lead us on, so lead us on.

B.

**
so - vra l'As - si - ria il sol, an - diam, an - diam, an - diam, an - diam.
all men will know your might, so lead us on, so lead us on.

8

217

220

223

226

* A: Nab. = | ♩ ♩ ♩ |

** A: Coro T. = ♩ ♩ | ; Coro B. = ♩ ♩ |

N. 13. Finale Ultimo

N. 13. Finale

(SCENA III: Orti pensili come nella Parte terza. Zaccaria, Anna, Fenena, il Sacerdote di Belo, Magi, Ebrei, Guardie, Popolo)

(SCENE III: Hanging Gardens, as in Part Three. Zaccaria, Anna, Fenena, the Priest of Baal, Magi, Hebrews, Guards, Populace)

Allegro assai moderato

Il Sacerdote
The Priest

Banda

di Belo è sotto il peristilio del tempio presso
of Baal is beneath the temple porch beside

di un'ara espiatoria ai lati della quale stanno
a sacrificial altar, on either side of which stand

in piedi due sacrificatori armati
two sacrificers armed with

di asce. Una musica
axes. A dark,

cupa melancholy e music lugubre announces the arrival di of Fenena. * Fenena

18

la who quale comes s'innoltra surrounded by dalle Guards Guardie and

21

e by the dai Magi. Magi. When Giunta Fenena Fenena has

24

nel reached the mezzo middle of the scena stage,

26

(si ferma e) s'inginocchia davanti a Zaccaria. Zaccaria.

28

* MI⁴²: "e degli Ebrei condannati a morte;"
 "and of the Hebrews condemned to death;"

30

33 Zaccaria

Va! la pal - ma del mar - ti - rio, va! con - qui - sta, o gio - vi -
 Go! the mar - tyr's palm a - waits you, go to gain it, gen - tle

37 Zac.

- net - ta; trop - po lun - go fu l'e - si - glio, è tua
 maid - en; far too long has been your ex - ile, now your

40 Zac.

pa - tri - a il Ciel... t'af - fret - - - ta!
 fa - ther - land is Heav'n... go brave - - - ly!

Andante

44 Fenena

cantabile

Oh Now di - the

Andante

[Fg., Cor.,
Archil] [*p*]

46

Fen.

- schiu - - so è il fir - ma - men - - to! Al Si -
beav'ns are op' - ning be - fore me! For the

48

Fen.

- gnor lo spir - to a - ne - - la... Ei m'ar -
Lord my soul is yearn - - ing... And a

50

Fen.


- ri - de, e cen - to e - cen - to gau - di e -
thou sand joys a wait - me, and on

5.2
Fen.
- ter - ni a me - di - sve - la! O splen-
me the Lord is smi - ling! World - ly

5.4
Fen.
- dor - de - gl'a - stri, ad - di - o!.. Me di
glo ry, how glad - ly I leave you for the

56 *con enfasi*
Fen.
lu - ce ir - ra - dia Id - di - o! *
glo - ry I soon shall know! ah!

58
Fen.
Già dal fral, che qui ne im -
Mor - tal frame I leave be -

* A: Fen. = 

60
Fen.
- piom - ba, fug - ge l'al - ma, fug - ge
- hind me, and my spir - it, ah my

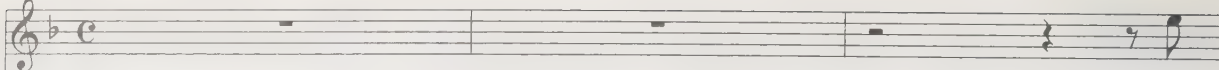
62
Fen.
l'al - ma e vo - la al ciel! fug - ge l'al - ma e vo - la al
spir - it flies on high! ah my spir - it flies on

64
Fen.
ciel! e vo - la, e vo - la al
high! my spir - it flies on

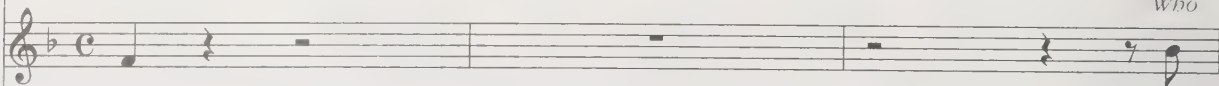
66
Fen.
ciel! fug - ge l'al - ma e vo - la al ciel! e vo - la al
high! ah my spir - it flies on high! it flies now on

Allegro

68 Anna

Qual
Who

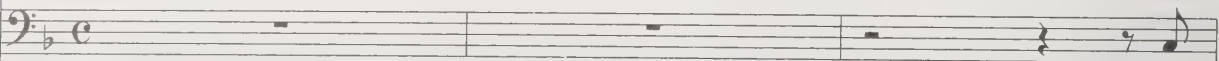
Fen.

ciel!
high!

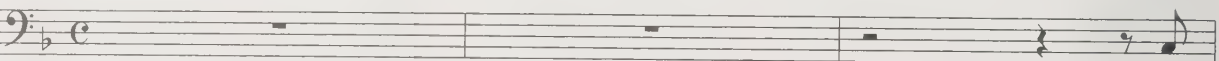
Ismaele

Qual
Who

Zaccaria

Qual
Who

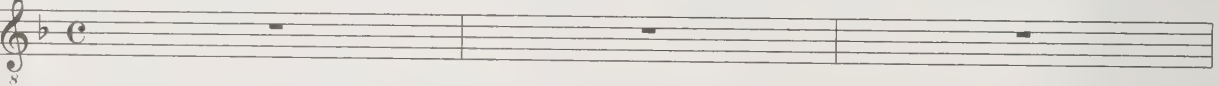
Sacerdote

Qual
Who

Donne

Qual
Who

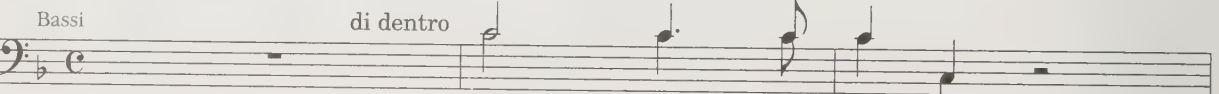
Tenori



Coro

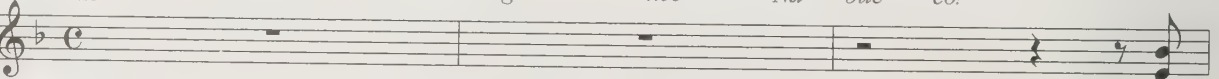
Bassi

di dentro



Donne

Vi - va Na - buc - co!
Long live Na - buc - co!

Qual
Who

Tenori

Coro
d'Ebrei

Bassi

Qual
Who

Allegro

Qual
Who

71

Anna

gri - do è que - sto!
cries for Na - buc - co!

Fen.

gri - do è que - sto!
cries for Na - buc - co!

Ism.

gri - do è que - sto!
cries for Na - buc - co!

Zac.

gri - do è que - sto!
cries for Na - buc - co!

Sac.

gri - do è que - sto!
cries for Na - buc - co!

ro B.

di dentro

Vi - va Na -
Long live Na -

D.

gri - do è que - sto!
cries for Na - buc - co!

ro T.

gri - do è que - sto!
cries for Na - buc - co!

B.

gri - do è que - sto!
cries for Na - buc - co!

74

Nab.

Coro B

Si com - pia il ri - to!
Ac - com - plish the sa - cri - fice!

- buc - co!
- buc - co!

con spada sguainata * seguito da Guerrieri e da Abdallo
with drawn sword, followed by Warriors and Abdallo

77

79 Nabucco

Stol - ti, fer - ma - te!
Stop. I com - mand you!

L'i - dol fu -
See there the

(l'idolo cade infranto da sé)
(the idol shatters of its own accord)

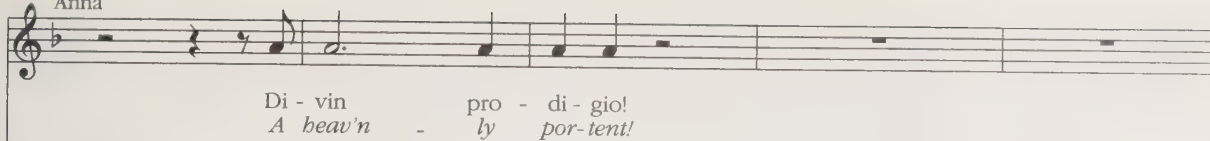
83

Nab.

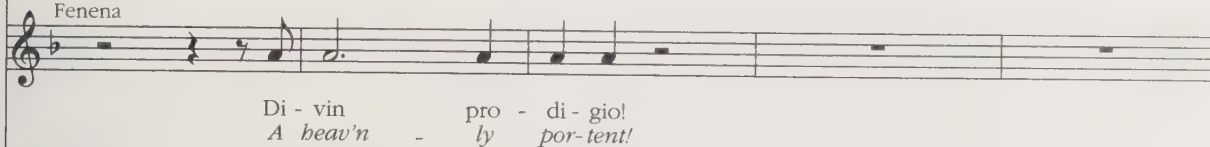
- ne - sto, guer - rier, fran - ge - te qual pol - ve al suol!
i - dol, my men, de - stroy it and cast it down!

* MI⁴²: "ferro sguainato"

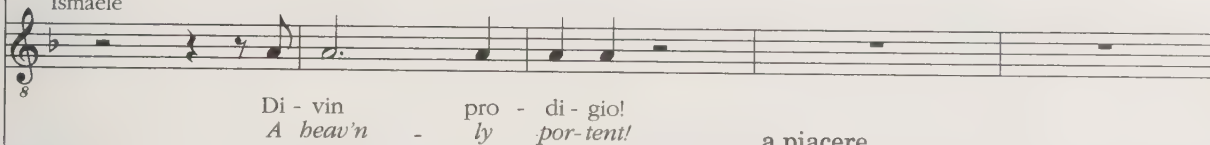
87 Anna



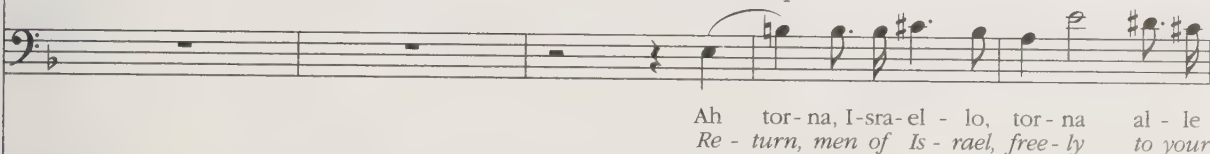
Fenena



Ismaele



Nab.



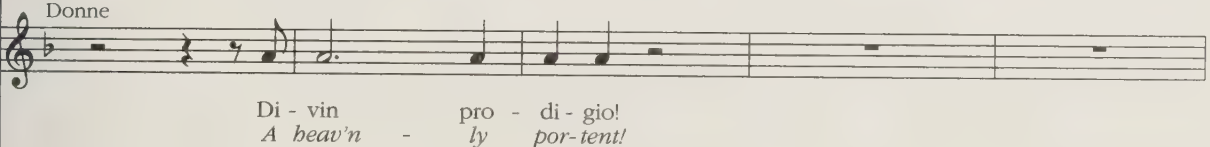
Zaccaria



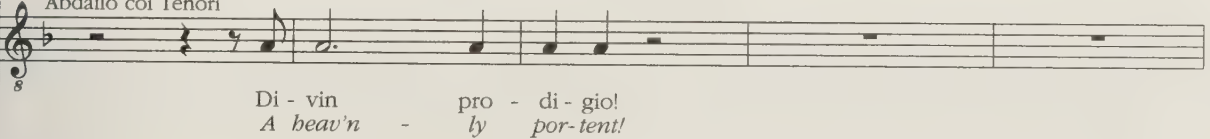
Sacerdote



Donne



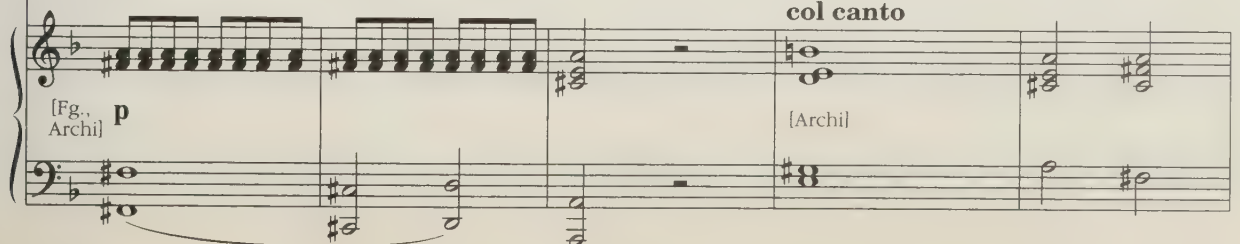
Abdallo coi Tenori



Bassi



col canto



92 Nab.

gio - ie, al - le gio - ie del pa - tri - o suol! Sor - ga al tuo No - me *
 coun-try, to the joys of your na - tive land! Raise to Je - ho - vah

[Otoni]

96 Nab.

tem - pio no - vel - lo... Ei so - lo è gran - de, è
 new al - tar and tem - ple... Je - ho - vah is might - y, Je -

100 Nab.

Allegro

for - te, è for - te Ei soll! L'em - pio ti - ran - no Ei fe' de -
 - ho - vah a - lone is God! when I blas - phemed he sent me

[Legni, Archi] [f]

Allegro

103 Nab.

- men - te, del re pen - ti - to diè pa - ce al sen... d'A - bi - ga -
 mad - ness, when I re - pent - ed he gave me peace... A - bi - ga -

* MI⁴²: Nab. = "Nume"
 "God"

106

Nab.

- il - le tur - bò la men - te, sì che l'i - ni - qua beb - be il ve -
 - il - le now feels his an - ger, and in her ter - ror she's ta - ken

109

Nab.

- le - no! Ei so - lo è gran - de, è for - te Ei
 poi - son! He a-lone is might - y, He a-lone is

113

Nab.

sol! ————— Fi - glia, a - do - riam - lo pro - stra - ti al suol.
 God! ————— Daugh - ter, a - dore him, be - fore Him we kneel.

col canto

[Archi]

f [Tutti]

(tutti inginocchiati)
 (all kneel)

118

123 Anna *ff*

Im - men - so Je - o - vha, Chi non è
Hear God of Is - ra - el, All men are

Fenena *ff* *pp* *ff*

Im - men - so Je - o - vha, chi non ti sen - te? Chi non è
Hear God of Is - ra - el, who can re - sist Thee? All men are

Ismaele *ff* *pp* *ff*

Im - men - so Je - o - vha, chi non ti sen - te? Chi non è
Hear God of Is - ra - el, who can re - sist Thee? All men are

Nab *ff* *pp* *ff*

Im - men - so Je - o - vha, chi non ti sen - te? Chi non è
Hear God of Is - ra - el, who can re - sist Thee? All men are

Zaccaria *ff* *pp* *ff*

Im - men - so Je - o - vha, chi non ti sen - te? Chi non è
Hear God of Is - ra - el, who can re - sist Thee? All men are

Sacerdote *ff* *ff*

Im - men - so Je - o - vha, Chi non è
Hear God of Is - ra - el, All men are

Donne *ff* *ff*

Im - men - so Je - o - vha, Chi non è
Hear God of Is - ra - el, All men are

Tenori * *ff* *ff*

Im - men - so Je - o - vha, Chi non è
Hear God of Is - ra - el, All men are

Coro *ff* *ff*

Im - men - so Je - o - vha, Chi non è
Hear God of Is - ra - el, All men are

Bassi *ff* *ff*

Im - men - so Je - o - vha, Chi non è
Hear God of Is - ra - el, All men are

Adagio

ff [Pianoforte a piacere] *pp* *ff*

* All the voices sing this part together.

* Abdallo dovrebbe cantare coi Tenori.
Abdallo should sing with the Tenors.

** Per una stesura precedente di questo brano, vedi l'Appendice 1E.
An early version of this piece is given as Appendix 1E.

128

Anna
pol - ve - re
as the dust
Je - o - vha,
Hear us now,

Fen.
pol - ve - re in - nan - zi a te?
as the dust be - fore Thy throne!
Je - o - vha,
Hear us now,

Ism.
pol - ve - re in - nan - zi a te?
as the dust be - fore Thy throne!
Je - o - vha,
Hear us now,

Nab.
pol - ve - re in - nan - zi a te?
as the dust be - fore Thy throne!
Je - o - vha,
Hear us now,

Zac.
pol - ve - re in - nan - zi a te? Im - men - so Je - o - vha, chi non ti
as the dust be - fore Thy throne! Oh God of Is - ra - el, who can re -

Sac.
pol - ve - re
as the dust
Je - o - vha,
Hear us now,

D.
pol - ve - re
as the dust
Je - o - vha,
Hear us now,

o T.
pol - ve - re
as the dust
Je - o - vha,
Hear us now,

B.
pol - ve - re
as the dust
Je - o - vha,
Hear us now,

pp p

132

Amia
 Je - o - vha, *p* *ff* im - men - so.
 hear us now, ah, ab, ab, hear us.

Fen.
 Je - o - vha, *p* *ff* im - men - so Je - o - vha.
 hear us now, ah, ab, oh God of Is - ra - el.

Ism.
 Je - o - vha, *p* *ff* im - men - so, im - men - so Je - o - vha.
 hear us now, ah, ab, al - might - y God of Is - ra - el.

Nab.
 Je - o - vha, *p* *ff* im - men - so, im - men - so Je - o - vha.
 hear us now, ah, ab, al - might - y God of Is - ra - el.

Zac.
 sen - te? *ff* in - nan - zi a te? in - nan - zi a te?
 - sist Thee? All men are as the dust be - fore Thy throne! be - fore Thy throne!

Sac.
 Je - o - vha, *p* *ff* im - men - so Je - o - vha.
 hear us now, ah, ab, oh God of Is - ra - el.

D.
 Je - o - vha, *p* *ff* im - men - so Je - o - vha.
 hear us now, ah, ab, oh God of Is - ra - el.

Coro T.
 Je - o - vha, *p* *ff* im - men - so Je - o - vha.
 hear us now, ah, ab, oh God of Is - ra - el.

B.
 Je - o - vha, *p* *ff* im - men - so Je - o - vha.
 hear us now, ah, ab, oh God of Is - ra - el.

Piano
p *ff*

* A: Anna = | ♩ ♩ |; anche a 147.
 also at 147.

136

*

Anna

Fen. *pp*

Ism. *pp*

Nab. *pp*

Zac. *pp*

Sac.

D.

ro T.

B.

pp


Tu span - di u - n'i - ri - de?.. tut - to è ri - den - te.
 Thou bidst Thy rain - bow shine?.. then all is smi - ling.

Tu span - di u - n'i - ri - de?.. tut - to è ri - den - te.
 Thou bidst Thy rain - bow shine?.. then all is smi - ling.

Tu span - di u - n'i - ri - de?.. tut - to è ri - den - te.
 Thou bidst Thy rain - bow shine?.. then all is smi - ling.

Tu span - di u - n'i - ri - de?.. tut - to è ri - den - te.
 Thou bidst Thy rain - bow shine?.. then all is smi - ling.

* Il testo e la musica di 136-143 sono esaminati nelle Note.
 The words and music of 136-143 are discussed in the Notes.

* A: Ism. = 

144

Anna *p* *p* *ff*
 Je - o - vha, Je - o - vha, ah, im -
 Hear us now, hear us now, ah, ab.

Fen. *p* *p* *ff*
 Je - o - vha, Je - o - vha, ah, im -
 Hear us now, hear us now, ah, oh

Ism. *p* *p*
 Je - o - vha, Je - o - vha, ah, im - men - so, im -
 Hear us now, hear us now, ah, al - might - y

Nab. *p* *p*
 Je - o - vha, Je - o - vha, ah, im - men - so, im -
 Hear us now, hear us now, ah, al - might - y

Zac. *p* *p* *ff*
 Je - o - vha, chi non ti sen - te? Chi non è pol - ve - re in - nan - zi a
 Is - ra - el, who can re - sist Thee? All men are as the dust be - fore Thy

Sac. *p* *p* *ff*
 Je - o - vha, Je - o - vha, ah, im -
 Hear us now, hear us now, ah, oh

D. *p* *p* *ff*
 Je - o - vha, Je - o - vha, ah, im -
 Hear us now, hear us now, ah, oh

O T. *p* *p* *ff*
 Je - o - vha, Je - o - vha, ah, im -
 Hear us now, hear us now, ah, oh

B. *p* *p* *ff*
 Je - o - vha, Je - o - vha, ah, im -
 Hear us now, hear us now, ah, oh

p *p*

(si alzano)
(all rise)

147

Anna

- men - - - so. - - -
bear us.

Fen.

- men - so Je - o - vha.
God of Is ra - el.

Ism.

ff

- men - so Je - o - vha.
God of Is ra - el.

Nab.

ff

- men - so Je - o - vha.
God of Is ra - el.

Zac

te, in - nan zi a te?
throne! be - fore Thy throne!

Sac.

- men - so Je - o - vha.
God of Is ra - el.

D.

- men - so Je - o - vha.
God of Is ra - el.

Coro T.

- men - so Je - o - vha.
God of Is ra - el.

B.

- men - so Je - o - vha.
God of Is ra - el.

[Tutti] **ff**

150 **Adagio**entra
AbigailleAbigaille
enters.

Nab.

Oh chi veg - g'i - o?
Ab! who ap - proaches?

D.

*pp*La mi - se - ra a
What brings the un-hap-py

oro T.

*pp*La mi - se - ra a
What brings the un-hap-py

B.

*pp*La mi - se - ra a
What brings the un-hap-py**Adagio**[C. I.] *p*
a piacere

[Archi]

pp
[+Fg.]

154

sorretta
Abigaille supportedda
bydue
twoGuerrieri *
Warriors(SCENA ULTIMA)
(FINAL SCENE)(a Fenena)
(to Fenena)

D.

che si trag - ge or qui?
wom - an to this place?

oro T.

che si trag - ge or qui?
wom - an to this place?

B.

che si trag - ge or qui?
wom - an to this place?secondando
il canto [C. I.]

allarg.

[Arpa, I Vc., I Cb.]

p sottovoce* MI⁴²: "da due donne Babilonesi"
"by two Babylonian women"

157

Abi.

me... mo - ren - te... e - sa - ni - me... di -
- hold... my weak - ness... my death is near... for -

159

Abi.

- scen - da... il tuo per - do - no!.. Fe -
- give me... ob grant your par - don!.. Fe -

161

Abi.

- ne - na!.. io fui col - pe - vo - le... pu -
- ne - na!.. the crime was mine a - lone... I

163

Abi.

- ni - ta — or ben ne so - no!
wronged — you and I am pun - ished!

* A: Abi. = *sol*³
g¹

ad Ismaele
to Ismaele

165

Abi.

Vie - ni... co - stor s'a - ma - va - no
Come here... these two were lo - vers. ah.

[+Legni] **pp**

3

a Nabucco
to Nabucco

167

allarg.

Abi.

fi - dan lor spe - me in te...
bless them, pro - tect their love...

169

Abi.

Or.. chi mi to - glie... al fer bur - re - o
Ah... who can ligh - ten... the bur - den

[pp] [+Cor.]

171

agli Ebrei
to the Hebrews

Abi.

pon - do del mio de - lit - to! Ah! tu di -
laid on a guilt y sin - ner! Ah! men of

[Fl.] [p]

173

Abi.

- ce - sti... o po - po - lo... Sol -
Is - rael... I heard you say: "Je -

[pp]

174

Abi.

- le - - - va Id -
- ho - - - vah can

175

Abi.

- di - - - o, sol -
save me, He
Donne

Coro
d'Ebrei

Tenori

Bassi

Sol -
He

Sol -
He

Sol -
He

Sol -
He

[+Tr., Trn.]

* A: Abi. =

176

Abi. *le - - - va Id - dio l'af -*
com - - - forts the af -

D. *le - - - va Id - dio l'af -*
com - - - forts the af -

Coro T. *le - - - va Id - dio l'af -*
com - - - forts the af -

B. *le - - - va Id - dio l'af -*
com - - - forts the af -

177

Abi. *- flit - - - to!... Te chia - mo... te Di - o... te*
- flict - - - ed!..." Je - ho - vah... Je - ho - vah... to

D. *- flit - - - to,*
- flict - - - ed,

Coro T. *- flit - - - to,*
- flict - - - ed,

B. *- flit - - - to,*
- flict - - - ed,

179

Abi

ve - ne-ro! non ma - le - di - re, non ma - le - di - re a
 Thee I cry!... ah do not curse me, ah do not curse my

181

Abi.

me, non ma - le -
 name, ah do not

Donne

Tenori

Coro d'Ebrei

8

Bassi

sol - le - va Id - di o.
 may God re - ceive you.

sol - le - va Id - di o.
 may God re - ceive you.

sol - le - va Id - di o.
 may God re - ceive you.

183

Abi.

allarg.

Allegro

- di - re, non ma - le - di - re, non ma - le - di - re a me...
 curse me, no, do not curse me, ah do not curse my name...

pp allarg. dim. p pp [col canto] ff [Tutti]

186

Zaccaria

(a Nabucco)
(to Nabucco)

Ser - ven - do a Je - o - vha sa - rai de' re - gi il
By serv - ing great Je - ho - vah you'll be king of

Donne

Cad - de...
Per - ished...

Tenori

Cad - de...
Per - ished...

Bassi

Cad - de...
Per - ished...

191



Zac.

re!..
kings!..

194

197

[Fine dell'Opera]
[End of the Opera]

Appendice 1

Appendix 1

Abbozzi e frammenti scartati

Sketches and Rejected Fragments

A. Una prima stesura della cabaletta di Zaccaria nel N. 2

A draft for Zaccaria's cabaletta in N. 2

98 Zaccaria

Co - me nu - be in fac - cia al so - le, co - me pol - ve in pre - da al

Cb.

102

Zac. > 3 > > ven - to, spar - si si - - an nel gran ci - men - - to i ne -

Cb.

105

Zac. 3 > > > - mi - ci del Si - gnor. E tu Ec - cel - - so Dio d'A -

Cb.

108


Zac. * > 3 > > - bra - - mo a pu - gnar con noi di - scen - di, i tuoi

Cb.

111

Zac. > 3 > > stra - li im - pu - gna, ac - cen - di, fiac - ca, an - nul - la il lor fu - ror.

Cb.

* A: In una seconda stesura, Zac. =  -bra - - mo a pu -

E. Una prima stesura di "Immenso Jeovha" nel N. 13
A draft for "Immenso Jeovha" in N. 13

Adagio

123 Anna **ff** **ff**

Im - men - so Je - o - vha, Tu - a man pos-
 Hear God of Is - ra - el, Now be - fore the

Fenena **ff** **pp** **ff**

Im - men - so Je - o - vha, chi non ti sen - te? Tu - a man pos-
 Hear God of Is - ra - el, who can re - sist Thee? Now be - fore the

Ismaele **ff** **pp** **ff**

Im - men - so Je - o - vha, chi non ti sen - te? Tu - a man pos-
 Hear God of Is - ra - el, who can re - sist Thee? Now be - fore the

Nabucco **ff** **pp** **ff**

Im - men - so Je - o - vha, chi non ti sen - te? Tu - a man pos-
 Hear God of Is - ra - el, who can re - sist Thee? Now be - fore the

Zaccaria **ff** **pp** **ff**

Im - men - so Je - o - vha, chi non ti sen - te? Tu - a man pos-
 Hear God of Is - ra - el, who can re - sist Thee? Now be - fore the

Sacerdote di Belo **ff** **ff**

Im - men - so Je - o - vha, Tu - a man pos-
 Hear God of Is - ra - el, Now be - fore the

Donne **ff** **ff**

Im - men - so Je - o - vha, Tu - a man pos-
 Hear God of Is - ra - el, Now be - fore the

* Tenori **ff** **ff**

Im - men - so Je - o - vha, Tu - a man pos-
 Hear God of Is - ra - el, Now be - fore the

Coro **ff** **ff**

Im - men - so Je - o - vha, Tu - a man pos-
 Hear God of Is - ra - el, Now be - fore the

Bassi **ff** **ff**

Im - men - so Je - o - vha, Tu - a man pos-
 Hear God of Is - ra - el, Now be - fore the

* Abdallo dovrebbe cantare coi Tenori.
 Abdallo should sing with the Tenors.

128

Anna
- sen - te
na - tions
Im-men - so,
Je - ho - vah,

Fen.
- sen - te or si mo - strò.
na - tions Thou art re - vealed.
Im-men - so,
Je - ho - vah,

Ism.
- sen - te or si mo - strò.
na - tions Thou art re - vealed.
Im-men - so,
Je - ho - vah,

Nab.
- sen - te or si mo - strò.
na - tions Thou art re - vealed.
Im-men - so,
Je - ho - vah,

Zac.
- sen - te or si mo - strò. Im-men-so Je - o - vha, chi non ti
na - tions Thou art re - vealed. Ob God of Is - ra - el, who can re-

Sac.
- sen - te
na - tions
Im-men - so,
Je - ho - vah,

D.
- sen - te
na - tions
Im-men - so,
Je - ho - vah,

ro T.
- sen - te
na - tions
Im-men - so,
Je - ho - vah,

B.
- sen - te
na - tions
Im-men - so,
Je - ho - vah,

132

Anna
 im - men - so, ah, im - men - so.
 Je - ho - vah, ah, ah, bear - us.

Fen
 im - men - so, ah, im - men - so Je - o - vha.
 Je - ho - vah, ah, oh God of Is - ra - el.

Ism
 im - men - so, ah, im - men - so, im - men - so Je - o - vha.
 Je - ho - vah, ah, al - might - y God of Is - ra - el.

Nab
 im - men - so, ah, im - men - so, im - men - so Je - o - vha.
 Je - ho - vah, ah, al - might - y God of Is - ra - el.

Zac.
 sen - te? Tua man pos - sen - te or si mo - strò, or si mo - strò.
 - sist Thee? Be - fore the na - tions Thou art re - vealed, Thou art re - vealed.

Sac.
 im - men - so, ah, im - men - so Je - o - vha.
 Je - ho - vah, ah, oh God of Is - ra - el.

D.
 im - men - so, ah, im - men - so Je - o - vha.
 Je - ho - vah, ah, oh God of Is - ra - el.

Coro T.
 im - men - so, ah, im - men - so Je - o - vha.
 Je - ho - vah, ah, oh God of Is - ra - el.

B.
 im - men - so, ah, im - men - so Je - o - vha.
 Je - ho - vah, ah, oh God of Is - ra - el.

* A: Anna = | J. |; anche a 147.
 also at 147.

136

Anna

Fen. *pp*

Spes - so al tuo po - po - lo do - na - sti il pian - to;
 Of - ten we've turned to Thee, bowed down with weep - ing;

Ism. *pp*

Spes - so al tuo po - po - lo do - na - sti il pian - to;
 Of - ten we've turned to Thee, bowed down with weep - ing;

Nab. *pp*

Spes - so al tuo po - po - lo do - na - sti il pian - to;
 Of - ten we've turned to Thee, bowed down with weep - ing;

Zac. *pp*

Spes - so al tuo po - po - lo do - na - sti il pian - to;
 Of - ten we've turned to Thee, bowed down with weep - ing;

Sac.

D.

ro T.

B.

Anna
Ma i cep - pi hai fran - - to se in te se in te fi - dō.
Thou hast burst our shack - - les when we, when we had faith.

Fen.
ma i cep - pi hai fran - to se in te fi - - dō.
Thou hast burst our shack - les when we had faith.

Ism.
ma i cep - pi hai fran - - to se in te, se in te fi - dō.
Thou hast burst our shack - - les when we, when we had faith.

Nab.
ma i cep - pi hai fran - to se in te fi - - dō.
Thou hast burst our shack - les when we had faith.


Zac.
ma i cep - pi hai fran - to se in te fi - - dō. Im-men-so
Thou hast burst our shack - les when we had faith. Ob God of

Sac.
Ma i cep - pi hai fran - to se in te fi - - dō.
Thou hast burst our shack - les when we had faith.

D.
Ma i cep - pi hai fran - to se in te fi - - dō.
Thou hast burst our shack - les when we had faith.

Coro T.
Ma i cep - pi hai fran - to se in te fi - - dō.
Thou hast burst our shack - les when we had faith.

B.
Ma i cep - pi hai fran - to se in te fi - - dō.
Thou hast burst our shack - les when we had faith.

* A: Ism. = 

144

Anna
Im-men - so, im-men - so, ah, im-
Je - ho - vah, Je - ho - vah, ah, al-

Fen.
Im-men - so, im-men - so, ah, im-
Je - ho - vah, Je - ho - vah, ah, ob

Ism.
Im-men - so, im-men - so, ah, im-men-so, im-
Je - ho - vah, Je - ho - vah, ah, al-might - y

Nab.
Im-men - so, im-men - so, ah, im-men-so, im-
Je - ho - vah, Je - ho - vah, ah, al-might - y

Zac.
Je - o - vha, chi non ti sen - te? Tua man pos-sen te or si mo -
Is - ra - el, who can re - sist Thee? Be-fore the na - tions Thou art re -

Sac.
Im-men - so, im-men - so, ah, im-
Je - ho - vah, Je - ho - vah, ah, ob

D.
Im-men - so, im-men - so, ah, im-
Je - ho - vah, Je - ho - vah, ah, ob

T.
Im-men - so, im-men - so, ah, im-
Je - ho - vah, Je - ho - vah, ah, ob

B.
Im-men - so, im-men - so, ah, im-
Je - ho - vah, Je - ho - vah, ah, ob

147

Anna

- men
bearso.
us.

Fen.

- men
Godso
ofJe
Iso - vha.
ra - el.

Ism.

- men
Godso
ofJe
Iso - vha.
ra - el.

Nab.

- men
Godso
ofJe
Iso - vha.
ra - el.

Zac.

- strò,
- vealed,or si
Thou artmo - strò.
re - vealed.

Sac.

- men
Godso
ofJe
Iso - vha.
ra - el.

D.

- men
Godso
ofJe
Iso - vha.
ra - el.

Coro T.

- men
Godso
ofJe
Iso - vha.
ra - el.

B.

- men
Godso
ofJe
Iso - vha.
ra - el.

[Tutti]

ff

Appendice 2

Appendix 2

A. Una versione trasportata del Coro di Leviti A Transposed Version of the Chorus of Leviti

N. 7a. Coro di Leviti

N. 7a. Chorus of Levites

(SCENA IV: Leviti, che vengono cautamente dalla porta a destra, indi Ismaele che si presenta dal fondo)
(SCENE IV: Levites, who enter cautiously from the door to the right; then Ismaele, who enters from the back)

Grave

[Archil] [*p*]

7 Bassi

Coro

Che si vuol? Chi mai ci chia - ma or di not - te in dub - bio
Who is there? and who has called us to as - sem - ble in the

9 Ismaele

Il Pon - te - fi - ce vi bra - ma...
 Zac - ca - ri - a gave the or - der...

Fra -
 My

Coro B

lo - co?...
 shad - ows?...

I - sma - el!!!
 Is - ma - el!!!

11 Ism.

- tel - li!
 broth - ers!

Pie - ta - de in - vo - co!
 I beg your mer - cy!

Coro B.

Or - ror!!! Fug - gil... va!
 A - way!!! Trai - tor!... go!

Ma - le - det - to dal Si -
 By the Lord you are ac -

13

Allegro * sottovoce

Coro B.

- gnor!
 - cursed!

Il ma - le - det - to non ha fra -
 You are ac - curs - ed, you have no

Allegro[Tutti] **ff**< *p* >**pp** < *ben* > staccate < *e sottovoce* >

* Vedi Note.
 See Notes.

17

Coro B.

*
 -tel - li... non v'ha mor - tal che a lui fa - vel - li! O - vun-que sor - ge du - ro la -
 broth - ers... no one will speak to the man who be-trayed us! All men will shun you, fly to the

21

Coro B.

cresc.
 - men-to al-l'em-pie o-rec-chie lo por - ta il ven-to! Sul-la sua fron-te co-me ba-
 des-ert, there in the wind you will bear lam-en - ta-tion! Bear on your fore-head brand of a

cresc.

25

Coro B.

f<f>
 - le - no ful - ge il di - vi - no mar - chio fa - tal! In - van al lab - bro pre - sta il ve -
 trai - tor, sign of dis - hon - or, mark of the Lord! Vain - ly you put your lips to a


f<f> [Tutti]

29

Coro B.

p<p> *f<f>*
 - le - no, in - van al co - re vi - bra il pu - gnal, in - van al lab - bro pre - sta il ve -
 poi - son, in vain you seek your death by the sword, vain - ly you put your lips to a

p *f<f>*

* A2: Coro =  ; cfr. 60.
 che a cf. 60.

33 *p<p>* *ff*

- le - no, in - van al co - re vi - bra il pu - gnal, in - van al co - re vi - bra il pu -
 poi - son, in vain you seek your death by the sword, in vain you seek your death by the

p *ff*

(con disperazione)
 (in despair)

37 Ismaele

Per a - mor del Dio vi -
 For the love of great Je -

Coro B.

- gnal, in - van al co - re vi - bra il pu - gnal!
 sword, in vain you seek your death by the sword!

[Legni, V.ni]

[*p*]

+1 Ism.

- ven - te dal - l'a - na - te - ma ces - sa - te! Il fu - ror mi fa de -
 - bo - vah, cease to curse me, cease to scorn me! Ter - ror fills my soul with

* A2: Coro = ♩ ♩ ; anche a 71 e 75.
 also at 71 and 75.

45
Ism.

- men - te! o b la mor - te per pie - tà! o b la
mad - ness! ob! in mer - cy take my life! ob! in

48
Ism.

mor - te per pie - tà! o b la mor - te per pie -
mer - cy take my life! ob! in mer - cy take my

51
Ism.

- tà! o b la mor - te per pie - tà!
life! ob! in mer - cy take my life!

Bassi

Sei ma - le - det - to dal Si -
You are ac - curs - ed by the

ff [Tutti]

55

Ism. *per pie-tà! ah per pie-tà!*
take my life! ah take my life!

Coro B. *-gnor, dal Si-gnor!*
Lord, by the Lord!

Il ma-le - det-to non ha fra-
You are ac-curs-ed, you have no

pp <ben> staccate <e sottovoce>

59

Ism. *Ces - sa - te!*
For - give me!

Coro B. *-tel - li... non v'ha mor - tal che a lui fa - vel - li!*
broth - ers... no one will speak to the man who be-trayed us!

O - vun - que sor - ge du - ro la-
All men will shun you, fly to the

63

Ism. *Ces - sa - te!*
For - give me! *cresc.*

Coro B. *-men-to al-l'em-pie o-rec-chie lo por - ta il ven-to!*
des-ert, there in the wind you will bear lam-en - ta-tion!

Sul - la sua fron-te co - me ba-
Bear on your fore-head brand of a

cresc.

67

Ism.

8

Coro B.

f < *f* >

Ah! _____
Ab! _____

- le - no ful - ge il di - vi - no mar - chio fa - tal! In - van al lab - bro pre - sta il ve -
tra - tor, sign of dis - hon - or, mark of the Lord! Vain - ly you put your lips to a

f < *f* >

71

Ism.

8

Coro B.

p < *p* >

Ah! _____
Ab! _____

- le - no, in - van al co - re vi - bra il pu - gnal, in - van al lab - bro pre - sta il ve -
poi - son, in vain you seek your death by the sword, vain - ly you put your lips to a

p *f* < *f* >

75

Coro B.

p < *p* >

ff *ff* *ff* *ff* *

- le - no, in - van al co - re vi - bra il pu - gnal, in - van al co - re vi - bra il pu -
poi - son, in vain you seek your death by the sword, in vain you seek your death by the

p *ff*

* A2: Coro = ♩ ; anche a 80.
also at 80.

Più presto

79 Ismaele

Oh la mor - -
Oh in mer

Coro B

- gnal, in - van al co - re vi - bra il pu - gnal! Ma - le - det - to dal Si -
sword, in vain you seek your death by the sword! You're ac - curs - ed by the

Più presto

83
Ism.- te, oh la mor - - - te, oh la
- cy, oh in mer - - - cy, oh in

Coro B.

- gnor, ma - le - det - to dal Si - gnor, ma - le - det - to dal Si -
Lord, you're ac - curs - ed by the Lord, you're ac - curs - ed by the87
Ism.mor - - te per pie - tà! oh la mor - -
mer - - cy take my life! oh in mer - -

Coro B.

- gnor, — ma - le - det - to dal Si - gnor, ma - le - det - to dal Si -
Lord, — you're ac - curs - ed by the Lord, you're ac - curs - ed by the

91

Ism. *8* - te, oh la mor - - te, oh la
- cy, ob in mer - - cy, ob in

ro B. - gnor, ma - le - det - to dal Si - gnor, ma - le - det - to dal Si -
Lord, you're ac - curs - ed by the Lord, you're ac - curs - ed by the

95

Ism. *8* mor - - te per pie - tà! per
mer - - cy take my life! ab

ro B. - gnor, — ma - le - det - to dal Si - gnor, ma - le - det - to dal Si - gnor,
Lord, — you're ac - curs - ed by the Lord, you're ac - curs - ed by the Lord,

100

Ism. *8* — — — — — pie - tà! per — — — — — pie -
for - give! ab for -

ro B. dal by Si - gnor, ma - le - det - to dal Si - gnor, dal by Si -
the Lord, you're ac - curs - ed by the Lord, the Lord,

105 Anna

Oh fra-
Oh my

- tà!
- givè!

- gnor!
Lord!

< Meno mosso >

(SCENA V: Fenena, Anna, Zaccaria ed il Levita che porta la tavola della legge)

(SCENE V: Fenena, Anna, Zaccaria and the Levite carrying the Tablets of the Law)

110

- tel - li, per - do - na - te! U - n'E - brea sal - va - to e - gli ha!
broth - ers, now for - givè him! He has saved a He - brew life!

< Meno mosso >

Oh che
Who! Fe-

114 Zaccaria

117

In - ni le - va - te al - l'E - ter - no!... È ve - ri - [tà]
Raise hymns of praise to Je - ho - vah!... Fe - ne - na's

nar - ri?
- ne - na?

p

Appendice 3

Appendix 3

Arrangiamenti corali autografi di
"Va pensiero" e "Immenso Jeovha"

*Autograph Choral Arrangents of
"Va pensiero" and "Immenso Jeovha"*

(Scritti nel marzo 1842)

(Written in March 1842)

A. Arrangiamento corale autografo di "Va pensiero" *Autograph choral arrangement of "Va pensiero"*

Donne I

Donne II

Tenori

Bassi

Va pen - sie - ro sul - l'a - li do -
By the wa - ters, the wa - ters of

D. I

D. II

T.

B.

3

3

3

3

- ra - te, va ti po - sa sui cli - vi, sui col - li o - ve o -
Ba - by-lon, ah, we weep to re-call thee, oh Zi - on, may my

6.

D. I
- lez - za - no te - pi - de e mol - li l'au - re
song fly to greet thee, my home - land, may my

D. II
- lez - za - no te - pi - de e mol - li l'au - re
song fly to greet thee, my home - land, may my

T.
- lez - za - no te - pi - de e mol - li l'au - re
song fly to greet thee, my home - land, may my

B.
- lez - za - no te - pi - de e mol - li l'au - re
song fly to greet thee, my home - land, may my

8.

D. I
dol - ci del suo - lo na - tal! Del Gior - da - no le ri - ve sa -
song fly on swift wings of gold! Greet the shores of our fair riv - er

D. II
dol - ci del suo - lo na - tal! Del Gior - da - no le ri - ve sa -
song fly on swift wings of gold! Greet the shores of our fair riv - er

T.
dol - ci del suo - lo na - tal! Del Gior - da - no le ri - ve sa -
song fly on swift wings of gold! Greet the shores of our fair riv - er

B.
dol - ci del suo - lo na - tal! Del Gior - da - no le ri - ve sa -
song fly on swift wings of gold! Greet the shores of our fair riv - er

11

D. I
- lu - ta, di Si - on - ne le tor - ri at - ter -
Jor - dan, greet the shores of the fall - en tem - ple of

D. II
- lu - ta, di Si - on - ne le tor - ri at - ter -
Jor - dan, greet the shores of the fall - en tem - ple of

T.
- lu - ta, di Si - on - ne le tor - ri at - ter -
Jor - dan, greet the shores of the fall - en tem - ple of

B.
- lu - ta, di Si - on - ne le tor - ri at - ter -
Jor - dan, greet the shores of the fall - en tem - ple of

13

D. I
- ra - te... Oh mia pa - tria sì bel - la e per - du - ta! Oh mem -
Zi - on... Oh my home - land so love - ly, for - sa - ken! Oh re -

D. II
- ra - te... Oh mia pa - tria sì bel - la e per - du - ta! Oh mem -
Zi - on... Oh my home - land so love - ly, for - sa - ken! Oh re -

T.
- ra - te... Oh mia pa - tria sì bel - la e per - du - ta! Oh mem -
Zi - on... Oh my home - land so love - ly, for - sa - ken! Oh re -

B.
- ra - te... Oh mia pa - tria sì bel - la e per - du - ta! Oh mem -
Zi - on... Oh my home - land so love - ly, for - sa - ken! Oh re -

16

D. I
- bran - za sì ca - ra e fa - tal! Ar - pa d'ôr dei fa - ti - di - ci
- mem - brance of fair times of old! All our harps we have hung on the

D. II
- bran - za sì ca - ra e fa - tal! Ar - pa d'ôr dei fa - ti - di - ci
- mem - brance of fair times of old! All our harps we have hung on the

T.
- bran - za sì ca - ra e fa - tal! Ar - pa d'ôr dei fa - ti - di - ci
- mem - brance of fair times of old! All our harps we have hung on the

B.
- bran - za sì ca - ra e fa - tal! Ar - pa d'ôr dei fa - ti - di - ci
- mem - brance of fair times of old! All our harps we have hung on the

19

D. I
va - ti per-ché mu - ta dal sa - li - ce pen - di? Le me -
wil - lows and you hang there in si - lence and sor - row? Let the

D. II
va - ti per-ché mu - ta dal sa - li - ce pen - di? Le me -
wil - lows and you hang there in si - lence and sor - row? Let the

T.
va - ti per-ché mu - ta dal sa - li - ce pen - di? Le me -
wil - lows and you hang there in si - lence and sor - row? Let the

B.
va - ti per-ché mu - ta dal sa - li - ce pen - di? Le me -
wil - lows and you hang there in si - lence and sor - row? Let the

* Aa: T. =

** Aa: B. =

22

ff **pp 3**

D. I
- mo - rie nel pet - to rac - cen di, ci fa -
mem - ries of past days in - spire you, sing a

D. II
- mo - rie nel pet - to rac - cen di, ci fa -
mem - ries of past days in - spire you, sing a

T
- mo - rie nel pet - to rac - cen di, ci fa -
mem - ries of past days in - spire you, sing a

B
- mo - rie nel pet - to rac - cen di, ci fa -
mem - ries of past days in - spire you, sing a

24

pp

D. I
- vel - la del tem - po che fu! O si - mi - le di So - li - ma ai
song of the days long a - go! Oh la - ment for the fate of Je -

D. II
- vel - la del tem - po che fu! O si - mi - le di So - li - ma ai
song of the days long a - go! Oh la - ment for the fate of Je -

T
- vel - la del tem - po che fu! O si - mi - le di So - li - ma ai
song of the days long a - go! Oh la - ment for the fate of Je -

B
- vel - la del tem - po che fu! O si - mi - le di So - li - ma ai
song of the days long a - go! Oh la - ment for the fate of Je -

27

D. I
fa - ti trag - gi un suo - no di cru - do la - men - to, o t'i -
- ru - sa - lem, raise your voi - ces in grief and la - ment - ing, ob in -

D. II
fa - ti trag - gi un suo - no di cru - do la - men - to, o t'i -
- ru - sa - lem, raise your voi - ces in grief and la - ment - ing, ob in -

T
fa - ti trag - gi un suo - no di cru - do la - men - to, o t'i -
- ru - sa - lem, raise your voi - ces in grief and la - ment - ing, ob in -

B
fa - ti trag - gi un suo - no di cru - do la - men - to, o t'i -
- ru - sa - lem, raise your voi - ces in grief and la - ment - ing, ob in -

* Aa: T. =

** Aa: D. II =

30

D. I
- spi - ri il Si - gno - re un con - cen - to che ne in - fon - da al pa - ti - re vir
- spire us, Je - ho - vah, with cour - age, send a new song to light en our

D. II
- spi - ri il Si - gno - re un con - cen - to che ne in - fon - da al pa - ti - re vir
- spire us, Je - ho - vah, with cour - age, send a new song to light en our

T.
- spi - ri il Si - gno - re un con - cen - to che ne in - fon - da al pa - ti - re vir
- spire us, Je - ho - vah, with cour - age, send a new song to light en our

B.
- spi - ri il Si - gno - re un con - cen - to che ne in - fon - da al pa - ti - re vir
- spire us, Je - ho - vah, with cour - age, send a new song to light en our

33

D. I
- tù, che ne in - fon - da al pa - ti - re vir - tù, che ne in - fon - da al pa -
woe, send a new song to light en our woe, send a new song to

D. II
- tù, che ne in - fon - da al pa - ti - re vir - tù, che ne in - fon - da al pa -
woe, send a new song to light en our woe, send a new song to

T.
- tù, che ne in - fon - da al pa - ti - re vir - tù, che ne in - fon - da al pa -
woe, send a new song to light en our woe, send a new song to

B.
- tù, che ne in - fon - da al pa - ti - re vir - tù, che ne in - fon - da al pa -
woe, send a new song to light en our woe, send a new song to

36

D. I
- ti - re vir - tù, al pa - ti - re vir - tù!
light en our woe, may it light en our woe!

D. II
- ti - re vir - tù, al pa - ti - re vir - tù!
light en our woe, may it light en our woe!

T.
- ti - re vir - tù, al pa - ti - re vir - tù!
light en our woe, may it light en our woe!

B.
- ti - re vir - tù, al pa - ti - re vir - tù!
light en our woe, may it light en our woe!

B. Arrangiamento corale autografo di "Immenso Jeovha"
Autograph choral arrangement of "Immenso Jeovha"

Donne I **ff** **pp**

Im - men - so Je - o - vha, chi non ti sen - te?
 Hear God of Is - ra - el, who can re - sist Thee?

Donne II **ff** **pp**

Im - men - so Je - o - vha, chi non ti sen - te?
 Hear God of Is - ra - el, who can re - sist Thee?

Tenori **ff** **pp**

Im - men - so Je - o - vha, chi non ti sen - te?
 Hear God of Is - ra - el, who can re - sist Thee?

Bassi **ff** **pp**

Im - men - so Je - o - vha, chi non ti sen - te?
 Hear God of Is - ra - el, who can re - sist Thee?

5 **ff** **pp**

D. I Chi non è pol - ve - re in - nan - zi a te?
 All men are as the dust be - fore Thy throne!

D. II **ff** **pp**

Chi non è pol - ve - re in - nan - zi a te?
 All men are as the dust be - fore Thy throne!

T. **ff** **pp**

Chi non è pol - ve - re in - nan - zi a te?
 All men are as the dust be - fore Thy throne!

B. **ff** **pp**

Chi non è pol - ve - re in - nan - zi a te? Im - men - so
 All men are as the dust be - fore Thy throne! Oh God of

9

D. I *f > p* *f > p* *ff*
 Je - o - vha, Je - o - vha, ah, im -
 Hear us now, hear us now, ah, ah

D. II *f p* *f p* *ff*
 Je - o - vha, Je - o - vha, ah, im -
 Hear us now, hear us now, ah, oh

T. *f > p* *f > p* *f*
 Je - o - vha, Je - o - vha, ah, im - men - so, im -
 Hear us now, hear us now, ah, al - might - y

B. *f*
 Je - o - vha, chi non ti sen - te? Chi non è pol - ve - re in - nan - zi a
 Is - ra - el, who can re - sist Thee? All men are as the dust be - fore Thy

12

D. I *pp*
 - men - so. Tu span - di u -
 bear us. Thou bidst Thy

D. II *pp*
 - men - so Je - o - vha. Tu span - di u -
 God of Is - ra - el. Thou bidst Thy

T. *ff* *pp*
 - men - so Je - o - vha. Tu span - di u -
 God of Is - ra - el. Thou bidst Thy

B. *ff* *pp*
 te? in - nan - zi a te? Tu span - di u -
 throne! be - fore Thy throne! Thou bidst Thy

15

D. I
 - n'i - ri - de?.. tut - to è ri - den - te.
 rain - bow shine?.. then all is smi - ling.

D. II
 - n'i - ri - de?.. tut - to è ri - den - te.
 rain - bow shine?.. then all is smi - ling.

T. *8*
 - n'i - ri - de?.. tut - to è ri - den - te.
 rain - bow shine?.. then all is smi - ling.

B.
 - n'i - ri - de?.. tut - to è ri - den - te.
 rain - bow shine?.. then all is smi - ling.

18

D. I *f* Tu vi - bri il ful - - - mi - ne?.. *p* l'uom più non
Thou sendst Thy thun - - - der - bolt?.. man is no

D. II *f* Tu vi - bri il ful - - - mi - ne?.. *p* l'uom più non
Thou sendst Thy thun - - - der - bolt?.. man is no

T. *f* Tu vi - bri il ful - - - mi - ne?.. *p* l'uom più non
Thou sendst Thy thun - - - der - bolt?.. man is no

B. *f* Tu vi - bri il ful - - - mi - ne?.. *p* l'uom più non
Thou sendst Thy thun - - - der - bolt?.. man is no

21

D. I *f* *p* Je - o - vha, Je - o - vha,
more. Hear us now, hear us now,

D. II *f* *p* Je - o - vha, Je - o - vha,
more. Hear us now, hear us now,

T. *f* *p* Je - o - vha, Je - o - vha,
more. Hear us now, hear us now,

B. *f* *p* Je - o - vha, Je - o - vha,
more. Ob God of Is - ra - el, who can re - sist Thee? All men are

24

D. I *ff* *p* ah, im - men so. 26
ab, ab, bear us.

D. II *ff* im - men so Je - o - vha.
ah, ab, ob God of Is - ra - el.

T. *f* *ff* ah, im - men - so im - men God so Je - o - vha.
ab, al - might - y God of Is - ra - el.

B. *f* *ff* pol - ve - re in - nan - zi a te, in - nan - zi a te?
as the dust be - fore Thy throne! be - fore Thy throne!

Appendice 4

Appendix 4

N. 13a. Preghiera Fenena puntata per la Zecchini

N. 13a. Fenena's Prayer puntata for Zecchini

Aggiunta per le rappresentazioni al Teatro
alla Scala, Autunno 1842

Added for the performances at the Teatro
alla Scala, Autumn 1842

44a Cantabile

Fen.

Oh di - schiu - so è il fir - ma -
Now the heav'ns are op' - ning be -

47a

Fen.

-men - to! Al Si - gnor lo spir - to a - ne - - la... Ei m'ar-
-fore - me! For the Lord my soul - is yearn - - ing... And a

50a con grazia

Fen.

-ri - de, e cen - to e cen - - to gau - di e - ter - ni a me di -
thou - sand joys now a - wait - me, and up - on me the Lord is

53a

Fen.

-sve - la! Oh splen - dor - de - gl'a - stri ad - di - o!.. Me di
smi - ling! Word - ly glo - ry, how glad - ly I leave - * you for the

56a

Fen.

lu - ce ir - ra - - dia Id - di - o! - Già dal
glo - ry that I - soon shall know! oh! - Mor - tal

* A: Vedi Note.
See Note.

fral, che qui ne im - piom - ba, fug - ge
frame I leave be - hind me, and my

p *cresc.*

61a
Fen. l'al - ma, fug - ge l'al - ma e vo - la, e vo - la al
spir - it, ah my spir - it flies, it flies on

63a
Fen. ciel! fug - ge l'al - ma e vo - la al ciel! e
high! ah my spir - it flies on high! it

65a
Fen. con grazia
vo - la, e vo - la al ciel! fug - ge l'al - ma e vo - la al
flies, flies on high! ah my spir - it flies on

67a 68a
Fen. ciel! e vo - la al ciel!
high! it flies now on high!

p

Appendice 5

N. 13b. Romanza Fenena

Aggiunta per le rappresentazioni al Teatro
La Fenice, Carnevale 1842-1843

Appendix 5

N. 13b. Romanza Fenena

Added for the performances at the Teatro
La Fenice, Carnival 1842-43

Adagio

44a Fenena

Oh di - schiu - so è il fir - ma - men - to! Al - Si -
Now the heav'ns are op' - ning be - fore me! For the

p

[Arpa, I Clb.]

47a a scelta

Fen.

- gnor lo spir - to a -
- gnor lo spir - to a - ne - - la... Ei m'ar -
Lord my soul is yearn - - ing... And a

49a

Fen.

- ri - de, e cen - to e cen - to gau - di e -
thou - sand joys now a - wait me, and on

* Vfen: Fen. = $\frac{mi^4}{e''}$

360

a scelta

51a

Fen. [- ter - - - ni a me di -]

- ter - - - ni a me di - sve - la! O splen-
me the Lord is smi - ling! World - ly

53a

Fen. - dor de - gl'a - stri, ad - di - - - ol.. Me di
glo ry, glad ly I leave you for the

55a

Fen. lu - - - ce ir - ra - - - dia Id -
glo ry I soon shall

56a

Fen. - di - ol! con slancio
know! ah! Già dal
Mor - tal

57a

Fen.

fral, —
frame —

che I — qui leave — ne im —
be —

58a

Fen.

- piom — — ba, — — fug — — ge
- bind — — me, — — and — — my

59a

Fen.

l'al — — — — ma e — — vo — — la al
spir — — — — it — — flies — — to

60a

Fen.

cie — lo! — — — — già — — dal fral, — — che qui — — ne im —
beav — en! — — mor — — tal frame — — I now — — leave be —

62a
Fen.
- piom - ba, fug - ge l'al - - - ma e vo - la al
- bind me, and my spir - - - it flies on

64a
Fen.
ciell! e vo - la, e vo - la, e
high! my spir - it flies ab, it

affrettando*

affrettando

p *cresc.*

66a
Fen.
vo - la al ciell! e vo - la al
flies now on high! it flies on

rallentando

rallentando

pp *sottovoce*

68a
Fen.
ciell! e vo - la, e vo - la al [ciell!]
high! it flies now, it flies on [high!]

68a

* Vedi Note.
See Notes.

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